



Cream → Liverpool Saturdays Fortnightly Resident Live Percussion Residents Regular Appearances Paul Bleasdale, James Barton, Andy Carroll, Les Ryder **Allistair Whitehead** Matthew Roberts, Phil Cooper Sudha April 27th Courtyard/ Sawmill Opening May 18th "Cream Live II" Album Launch Party May 4th Bank Holiday Weekend May 11th May 25th Bank Holiday Special **Boy George** Allistair Whitehead Judge Jules Paul Oakenfold Pete Tong Rocky & Deisel **Andrew Weatherall** Nick Warren Jon Pleased Wimmin Jon Pleased Wimmin Satoshi Tomiie (4Hr Set) **Dave Seaman David Holmes** Mark Moore Allistair Whitehead A Good Looking Records Party with LTJ Bukem, Peshay, Tayla, Good Looking Records Present A Jon Carter James Lavelle (Dusted) Harvey ogical Progression" Party with Special Guest Live Appearence + Psychonauts LTJ Bukem, Peshay, Tayla, Mike Bolton (PFM), Conrad. Conrad, Live: PFM. Kathy Sledge

A. Admission: May 4th & May 11th £7 Members + NUS £10 Non Members. B. Admission for April 27th, May 18th & May 25th £8 Members + NUS £11 Non Members. C. Doors: May 4th / May 11th 9.00pm - 2.00am, Doors: April 27th / May 18th & May 25th 9.00pm - 4.00am. D. Saturdays & Nation: Wolstenholme Square, Liverpool. E. For all information regarding Gream and Cream related events call 0891 518200, calls cost 39p min rate/49p min all other times. F. Coach bookings 0151 709 1693. G. Ticket bookings 0151 708 9979. H. Management reserve the right of admission

Full-On → Liverpool Return of the Hacienda

Live Percussion Fridays Residents

Carl Cox, Jeremy Healy, Sudha

Paul Bleasdale, James Barton, Andy Carroll, Les Ryder.

Annexe Friday May 31st Front Room Courtyard Laurant Garnier (8hr set) 👸 heavenly across the mersey 🥳 Graeme Park

a scouse social Tom Wainwright, Nipper Live: Scan - X ith The Chemical Brothers & assorted Heavenly Heroes (t.h.c.)

Cream → Arches - Glasgow Monthly Saturdays in Glasgow

Saturday 25th May Bank Holiday Special Graeme Park (TBC) **Tall Paul Newman** Tommy D Andy Carroll

10pm - 4am The Arches 30 Midland Street

Glasgow

Gareth Sommerville

Notes
A Admission: £14 plus booking fee
B Doors: 10.00pm ill 48m
Salurdings of The Marker: 30 Midland Street. Glasgow
Salurdings of The Agracing Ocean and Cream related events.
call 0891 518200, calls cost 39p min rate/48p min all other time
T ricket Info/Doarh bookings 0374 19888
F Credit card notine 0151 708 9919
G Management reserve the night of admission



Cream → Que Club - Birmingham

Monthly Saturdays in Birmingham

Saturday 1st June

K-klass DJ's Paul Roberts, Russ Morgan Jeremy Healy Judge Jules **Matt Booker**

10pm - 6am

The Que Club Corporation Street Birmingham

Notes
A Admission: £18 plus booking fee
B Doors: 10,00cm til Blam
C Saturday & Que Club: Corporation Street, Brmingnam
D For all information regarding Cream and Cream related events
call 0991 \$15000, calls cost 959 min rate-49p min all other tem
E For any information regarding the Cream Matchandose
mail order service call Mark of Mail on 1011 708 9919
For any call card forting 1011 709 9919
G Management reserve the right of admission

Full-On & Que Club Ticket Outlets

CREDIT CARD HOTLINE LIVERPOOL - Cream Shop LIVERPOOL - 3 Beat Records LIVERPOOL - Unity LIVERPOOL - Seeds Records BLACKBURN - Ministry of Vinyl

Matthew Roberts

Cream → Europe

Notice
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We're up to the dirty dozen here at Muzik and, as we gear up for our first anniversary, we've still got the broadest spread of club coverage around. In this issue, you'll find Grooverider, Bandulu, Tony De Vit and the whole of British hip hop. We make a mess in Skegness, make like maddies in Liverpool and make sure you know why some DJs don't show when you've paid to hear them play. If you thought you'd had some great excuses for not handing in your homework, wait until you hear these. And while it might seem strange to find Goldie and Sister Bliss sharing our front cover, the aged among you will probably remember they were once actually on the same label, when they both recorded for the short-lived Synthetic imprint.

Out and about in the last few weeks, The Prodigy were spotted ligging like lions of the nightime jungle down Fridays R Firin', the top London house night at Plastic People. Armand Van Helden signed on the dotted line with a major label and Johnny Vicious remixed Shut Up And Dance. Carl Craig's party at the Miami Winter Music Conference was busted and, back in Britain, watching the sun set from their new Chertsey venue, Full Circle threw arguably the party of the year so far.

Looking ahead, this is the month half the world and his lightstick head for **Tribal Gathering**. With tickets almost sold out, it's easily going to make up for having no Glastonbury this year. Check out our five-page preview to get the very best from your 19 hours of outdoor frenzy. Oh, and when you finally get it together again, don't forget to fill in your voting form for the very first **Muzik SAS Awards**. One month to go, and Ladbrokes have already set up a branch in our office.

As we gallop towards our second year at the front of the pack, it's really a one-horse race...

woted Music Magazine Of The Year (ITC Awards)





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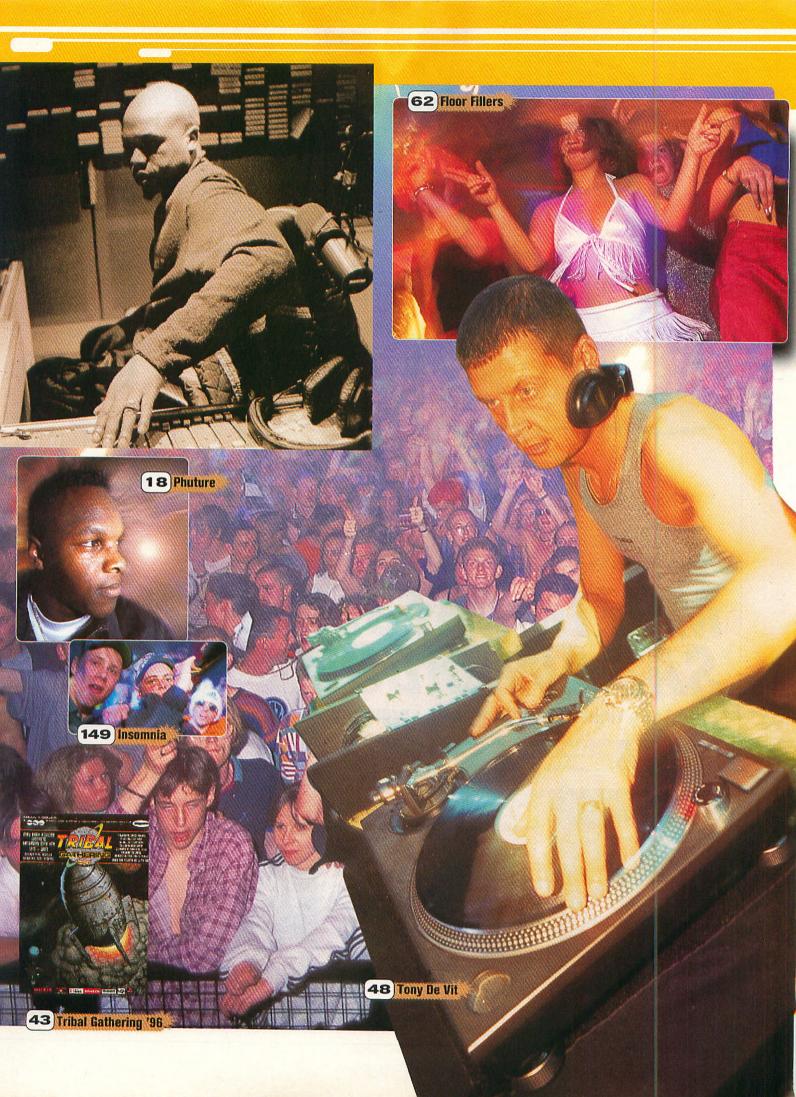
Next issue on sale May 15













The latest stories from around the world



MUZIK PRESENTS THE SAS AWARDS

Pete Tong to host Muzik awards ceremony

UZIK is pleased to announce further details of our first annual awards ceremony, which takes place at the International Convention Centre in Birmingham on Thursday, May 23.

The awards, known as the Muzik SAS Awards after our controversial Saints And Sinners column, are to be hosted by Radio One's Pete Tong. Radio One will be recording the ceremony for broadcast on Tong's "Essential Mix" show the following evening (May 24). Renaissance will provide the decor for the event.

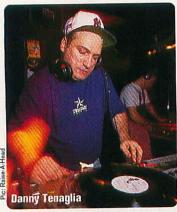
New York's Danny Tenaglia has been confirmed as the headliner of the after-awards party which takes place at Bakers on Broad Street, Birmingham. The event runs from 9pm until 3am. Tickets are available from the UK Midlands box office for £7. The number of tickets available to the general public will be strictly limited to just 400.

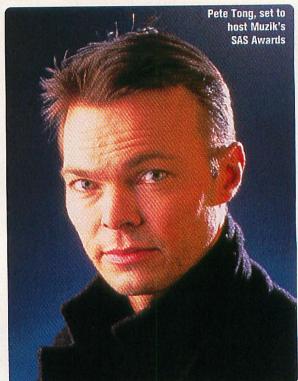
For further information, call the UK Midlands box office on 01902-450-011.

★ Guest DJs for Muzik's first birthday party, which takes place at UK Midlands in Wolverhampton on the night following the awards, will be announced in the next issue of Muzik. The night will feature many of

the SAS award winners and nominees, as well as cover stars from the last 12 issues of Muzik. Tickets for the night are £8.

For more details of the birthday party, call UK Midlands on 01902-450-011.





MUZIK MAGAZINE SAS AWARDS 1996

The destiny of the 20 categories for the first Muzik Magazine SAS Awards is now in your hands. If you want Carl Cox to be recognised as DJ Of The Year, if you want Brandon Block exposed as Caner Of The Year, or if you want Metalheadz to be the Club Of The Year, simply till in the relevant pategories below. Get voting!

Please cut out and send your completed nominations form to MUZIK SAS AWARDS 1996, King's Reach Tower,
Stamford Street SE 1 9LS. Entries to arrive no late than Wednesday, Way 8.

- 2 INTERNATIONAL DJ OF THE YEAR.....
- 3 CLUB OF THE YEAR
- 4 EVENT OF THE YEAR.....
- 5 ALBUM OF THE YEAR.....
- 6 SINGLE OF THE YEAR.....
- 7 COMPILATION OF THE YEAR.....
- 8 REMIX OF THE YEAR.....
- 9 RADIO SHOW OF THE YEAR.....
- 10 RADIO ONE AWARD: ESSENTIAL MIX OF THE YEAR
- 11 LABEL OF THE YEAR.....
- 12 LIVE ACT OF THE YEAR.....
- 13 BEST NEW DJ.....
- 14 RESIDENT DJ OF THE YEAR
- 15 BEST VENUE
- 16 WORST TOILETS
- 17 WORST DOOR POLICY.....
- 18 BEST FLYER.....
- 18 CANER OF THE YEAR.....
- 20 HANGING OF THE YEAR



AGEADDRESS

DAYTIME TELEPHONE NUMBER



GOLDIE SETTO MARRY BJORK

GOLDIE is clanning on marrying his pop star girlfriend, Björk.

Goidle and Björk have been spotted our together increasingly piten and, during a recent interview, the drum 'n' bass here admitted that he was in jove. When Muzik asked him if the rumours of marriage were true, he replied, "Yes. See ya later", and swiftly put the phone down.



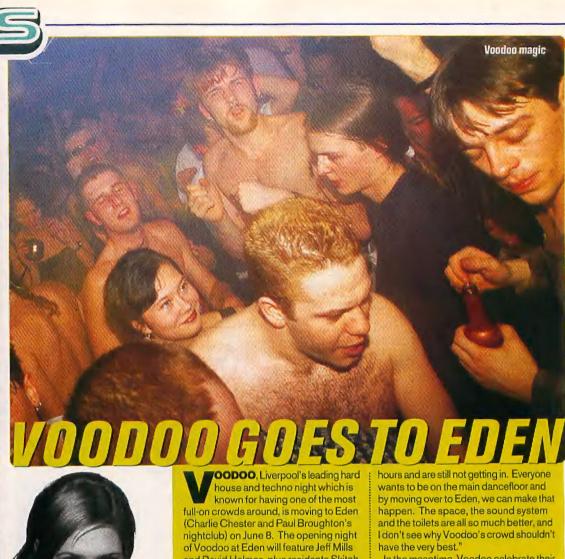
MUZIK READERS IN FAVOUR OF E-TESTING

MUZIK READERS have overwhelmingly voted in favour of Ecstady testing in clube. The results of our phone-in aurvey, which was launched in the March 1996 edition (see above), reveal a massive 98 per cent of you think testing should be introduced to British nightclubs. It is clear from this phenomenal response that the approach championed by the Dutch government is also gaining favour among plubbers here in British.

More on these results next month.

No: Big Metures

THE ESSENTIAL CARLING MUSIC FESTIVAL have announced their line-up for this year's festival. Taking place over the May Bank Holiday (Sat 25 to Mon 27) in Brighton's Stanmer Park, the bill confirmed for the weekend include THE PRODIGY, Dreadzone, System 7, The Aloof, UNDERWORLD, Eat Static, Mark Stewart And The Mafia, Fluke, Spooky, GOLDIE (live), Grooverider, Fabio, Roni Size, DJ Krust, DJ Crystal, Nightmares On Wax, Red Snapper, Ruby, Moloko, Attica Blues, Lamb, COLDCUT, DJ Food, James Lavelle, Depth Charge, CARL COX, Conemelt, Innersphere, Slab, Turbulent Force, ANDREW WEATHERALL, Craig Walsh and Tony Sapiano. While the reggae all-dayer on the Monday has BURNING SPEAR, Dub Syndicale, Horace Andy, Yellowman, Bob Andy and Earl 16, Bim Sherman, GREGORY ISAACS, Michael Rose, Mikey Dread, Mad Professor & Macka B, Zion Train, Dread & Fred, Lion's Den, Manasseh, Iration Steppas, Freedom Masses, Tribal Drift, TRANSGLOBAL UNDERGROUND, Banco De Gaia, Black Star Liner, Asian Dub Foundation and the mighty JAH SHAKA Sound System. For more information call 01273-887-878... If you live in the Brighton area, don't forget to check out Clive Craske's "CLUB CAT" slot on Frequency FM 107.2 from 4am to 7am on Saturday nights..., WARLOCK has mixed the latest volume of "Techno Nations"... MARK STEWART's next single, "Dream Kitchen" will now be released on May 7... THE PRIVATE LIGHTNING SIX are set to release "They Came Down" on Morbid this month. "The Showroom Recording Series 1" will be out soon on Cheap, while the next Supercheap release will be by Germany's Bodensee... GLAMOROUS HOOLIGAN, Chris Madden and Tantra are to be the regular guests at new club "Recovery" at Leeds' Cafe Mex every Sunday... The next singles on **HOTT** are the Splice Of Life remixes of Vicky Ryan's "Everybody" and Splice Of Life's "River Of Love"... JOEY BELTRAM co-hosts MTV's Party Zone on April 19. On May 3, The Aloof co-host and perform and, on April 26, The Brotherhood co-host and perform... STRUTT host a night on May 26 at a central London location with Jeff Mills, Alex Knight and Nick James. Call 0181-964-3172 for info... IN THE NURSERY provide ambient vibes for a screening of "The Cabinet Of Dr Caligari" on Saturday May 4 at the Metro Cinema in Derby.... AMSTERDAM'S DANCE EVENT takes place on October 17-19... NAIL's "Nub Raid EP" is out now on DiY. And mighty fine it is too... TECHNOHEAD follow "I Wanna Be A Hippy" with "Happy Birthday" released on Mokum on April 15.



and David Holmes, plus residents Skitch and Andy Nicholson.

Voodoo promoter Claire stated: "We're currently turning away as many people as we let in. People are queuing up for three

In the meantime, Voodoo celebrate their third birthday at Le Bateau in Liverpool on April 27. See Club Of The Month in Insomnia for details. For more information on Voodoo telephone 0151-733-6097



RISE, the Sheffield club, have chosen the winners of their competition to star on their next flyer. The winners of the competition (featured in the February issue of Muzik) are Claire Coward from Barnsley and Lee Hobbins from Walsall. As well as appearing on the flyer, Claire and Lee will receive a two-year contract with a modelling

agency. The quality of entries was apparently so high that some of the other entrants may also be taken on by the agency.



Lee Hobbins (above) and Claire Coward (left)



Warp Launch

WARP, the influential techno label, are to launch a monthly Saturday night club at the Raynor Lounge in their home town of Sheffield.

Called Blech, Warp say the night will help them to build up their own little oasis of experimentation.

Warp co-owner Steve Beckett said: "We want to promote a proper mix of different musical styles. I want to hear techno, jungle, hip hop, funk, electro and other more experimental sounds played on the same night." National names like Mark Broom and DJ Food are expected to guest alongside local DJ talent including Tendenk's Ashton Thomas.

continuing the neverending story of dance culture three a retrospective of house 91' - 96' Undoubtedly the finest retro project vet. volume three bringing back your fondest memories let's spread our wings and fly away.... paul trouble anderson john kelly norman jay pre-order using SDIMCD5, SDIM MC5 + SDIMLP5 HMV our price Virgin Total Record Company Ltd TOWER holographics by eye' see! vol one & two still groov'n....

MUZIK the lowdown on your free tape The lowdown on your free

WHEN Goldie started his Metalheadz label a mere 18 months ago, you could have been forgiven for assuming that the project was just a passing fancy on the part of the rising breakbeat star. Yet his commitment to the project has steadily grown alongside his own career, spawning the equally successful Metalheadz Sunday Sessions at The Blue Note in London and fostering a new breed of leftfield breakbeat experimentalists.

By refusing to cash-in with a quick compilation album, Metalheadz have generated a cachet well beyond DJ returns and sales figures. Limited issues might well have frustrated fans in search of Alex Reese's elusive "Basic Principles", but the label's policy demonstrates a rare willingness to put the music before profit. Artistic concerns are paramount for Goldie, whose belief that drum 'n' bass should continually push boundaries and cross bridges is exemplified both by the space-age electronic flow of Photek and Jay Majik, and the haunting voyages to the heart of bassdom with Dillinja and Asylum.

Here, then, exclusively for Muzik, is a selection of music which refuses neat pigeonholes, preferring the freedom to mix and match across a full range of late-20th Century styles, whether it be techno, hip hop, dub or jazz. With drum 'n' bass currently in danger

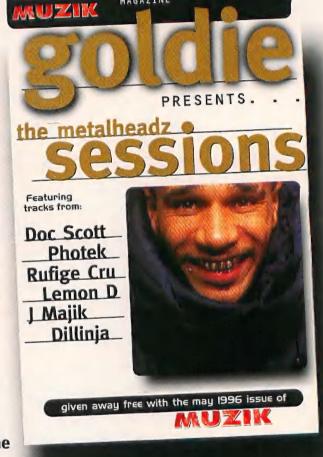
of becoming cemented into distinct and limiting categories (intelligent? hardstep? jungle?), Metalheadz provide a touchstone for innovation and inspiration.

There can be no doubt that Goldie himself can claim some responsibilty. Brought up on a wildstyle graffiti ethic, he knows you're only as good as your last creation. Driven on by the relentless search for rhythmic possibilities, there's always a new break

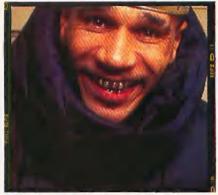
to twist, a new vocal to stretch, a new subsonic depth to explore (check out his early works as Rufige Kru for comfirmation).

In this sense, the future of Metalheadz is the future of drum 'n' bass itself. Taking up the challenge laid down by fellow standard bearers such as Good Looking and Reinforced, the search is on for new breakbeat genes to clone.

All the ingredients are here. You can only wish them luck.







RUFIGE KRU - "Homet 1: 27" AKA: Goldie, Metalheads (London), Stylin (Reinforced) **LOCATION:** London

ESSENTIAL TUNE: "Terminator II" (Reinforced) GOLDIE SAYS: "I made this with Dego from 4 Hero around three years ago. But I lost the track for ages. I only found it six months ago, so here it is. This will never come out anywhere else. It's only going to be on this tape. It was made on a summer's day, it was a Thursday in fact, and we were planning on just making a loop. But we thought, 'fuck it' and went straight in there. We recorded it in one hour and 27 minutes! It's the fastest track I've ever done."



PHOTEK-"Into The '90s"

AKA: Aquarius (Good Looking), Studio Pressure (Certificate 18) **LOCATION:** Ipswich

ESSENTIAL TUNE: "The Water Margin" (Photek)

PHOTEK SAYS: "Into The '90s' was the first slow track I put out. The title is because it is 90bpm and also in recognition of the way different types of music are coming together in the Nineties." GOLDIE ON PHOTEK: "Photek is one of the top technical artists around. He has led the sound coming out of Ipswich. This track proved a point to the Lavelle-ites. It showed that we can do what the fuck they do, slow it down to 90bpm without a problem."



HIDDEN AGENDA - "Pressin' On"

AKA: None

LOCATION: Newcastle-Upon-Tyne

ESSENTIAL TUNE: "Pressin' On" (Metalheadz)

AGENDA SAY: "We did the track last summer and we were just trying to do something a bit darker, but still keeping it musica. It's not very summery, but we don't live where the sun shines anyway!'
GOLDIE ON HIDDEN AGENDA: "They're the womb of the North! The boys from the Bubble! They came from nowhere and shocked a lot of people. They're talented guys and technically fucked! They deal with a genre which was previously missing from Metalheadz."



LEMON D - "Urban Style Music"

AKA: "It's a secret!"

LOCATION: London

ESSENTIAL TUNE: "Urban Style Music" (Metalheadz) LEMON D SAYS: "Urban' was a bit of an experiment. Instead of tearing breaks, I tried some fresh ideas and it turned out with a mellow feel. I've done stuff since which is perhaps more me, but because this was for Metalheadz, I wanted something different." GOLDIE ON LEMON D: "Lemon D is one of the most underrated guys in the world. He's the rare groove and funk flow of breakbeat.

And, like the others, he has a unique sound. I am so proud to have broken this tune in LA. It's the best thing I've done.



the metalheadz



DOC SCOTT - "Far Away"

AKA: Last Action Hero (Reinforced)

LOCATION: Coventry

ESSENTIAL TUNE: "Far Away" (Metalheadz)

SCOTT SAYS: "This track reflects the first few months of Speed. It comes from one of the less public sides of my personality, as I'm more known for hard-edged music. I guess I was in a chilled-out mood when I did 'Far Away'!"

GOLDIE ON DOC SCOTT: "Doc is the king of the rollers. He has always been able to flip to any style at the flick of a wrist. He's also one of the nicest guys in the world. Old Blue Eyes, is Scotty. The Last Action Hero, as we know him."



JAY MAJIK - "Your Sound"

AKA: Inner Visions (Infra Red, Basement, Reinforced)

LOCATION: Watford

ESSENTIAL TUNE: "Your Sound" (Metalheadz)

JAY SAYS: "Your Sound' was a breakthrough for me into a more ambient, textural style. I'm into this kind of futuristic ambience but with harder breaks to keep it going."

GOLDIE ON JAY MAJIK: "The Luke Skywalker of breakbeat. He's unbelievable, he's so talented. I've been watching him grow up in the last two years. I've seen him grow from this inquisitive street urchin to that age where he is humurous and simply enjoying life. Yeah, I do feel like a father to him."



DILLINIA - "Ya Know Ya Big"

AKA: "Just leave it as Dillinia."

LOCATION: London

ESSENTIAL TUNE: "Tear Down (Da Whole Place)" (Conqueror) DILLINJA SAYS: "It's just an old school flavour, from an old school hip hop sample I used. I can't really think of it now, all I remember

GOLDIE ON DILLINJA: "He's a fucking genius. He's like semtex, waiting to go off. Of them all, Dillinja is the most technical and he's also a dangerous man. Naughty! That geezer scares me! He's so unmoved about his own tunes. He just doesn't like them. He has to get the sound just right. He's a perfectionist."



SOURCE DIRECT - "Made Up Sound" AKA: Sounds Of Life (Certificate 18), X-Files (Basement), Oblivion

(Streetbeats), Mirage (Odyssee) **LOCATION: St Albans**

ESSENTIAL TUNE: "Snake Style" (Source Direct)

SOURCE SAY: "Made Up Sound" is what it says, but on the label it should really have read, 'The Dubland Mix' because it's very dubinfluenced. Make of it what you want."

GOLDIE ON SOURCE DIRECT: "Dark, man! Ultra-fucking-dark! Source Direct have come out of the Photek Squadron. The Rupert Division! Photek and Source Direct are like a couple of amoebas joined together. The two clones. The Photek clones, man."

ting the agenda

Fool's Gold

Sharper than a razor and deeper than space, IDJUT BOYS and their U-Star label are reworking the British house blueprint

IDJUT BOYS are locked into a time-warp, their souls fixed on an age long gone. An age where DJs took records and rewired them into moments of pure dancefloor delirium. An age where turntable heroes such as Larry Levan, Nicky Sapiano and Frankie Knuckles would tear a 12-inch to shreds in search of those special parts which would take the party to boiling point, ripping the roof off as they worked the rhythms to the max.

These days, the situation is ever so slightly different. We're in 1996 and we are living in the glammed-up world of the pin-up DJ, the endless shine-a-thon of Nineties clubland. Places such as New York's Paradise Garage have disappeared into history, and the kind of nights which thrive on loyalty and word-of-mouth are few and far between.

But tonight, in spite of the fact that their eight record boxes have the DJ booth bursting at the seams, Idjut Boys are on a roll. It's a Saturday night in Glasgow's Sub Club, Don and Conrad are dropping everything from D-Train to Nuphonic to Blaze to Basic Channel, and the whole place is vibed up and rocking hard.

"We always try to deliver something a bit different," offers Conrad. "We would rather try to fit in something off-the-wall than drop whatever imports happen to be flavour of the month. You can't ignore all the great records out there just because you've got a bag of new ones.

"That's one of the reasons why we always bring so many records with us when we DJ. We never know what we're going to play because we never know for sure what each party is going to be like. There are countless tracks in our boxes which we hardly ever use, but they all go in there on the off-chance that one of them might

be the very record to set up a perfect night."

It's not simply their distinctive take on DJing which makes these Idjuts different. Along with Laj, the duo's omnipresent cohort, they have put together a string of razor-edged deep house grooves for their soon-to-be-supernova U-star label. There's the impure funk of "Not Reggae", which sounds like Nile Rogers and Carlos Santana locked in an hypnotic soundclash with DJ Pierre. There's "Jazz Fook", a mesmerising disco nugget fuelled by raw loops of killer jazz. And there's their latest project, "Fazed Idjuts", a freestyle samba workout put together with Simon from Faze Action.

They hit the play button on the DAT and a typically head-spinning bottleneck of Brazilian rhythms spills from the speakers.

"There's no kick drum," sniffs Dan, as if it actually mattered.

"We just make music about how we're feeling," explains Conrad. "As far as we're concerned, it makes no real difference what other people are up to. It's great that there are so many inspiring British records around at the moment and everybody out there is keeping the faith. But, in the end, we simply love music and we are going to stick to doing what we do. And hopefully, some of the people out there will eatch onto our wavelength."

words Kevin Lewis picture Kim Tonelli

The latest releases on U-Star are idjut Boys & Faze Action's 'Fazed idjuts EP', idjut Boys & Laj's 'Outhouse EP' and Bam Bam's 'Funky Town' single

UPPERS & DOWNERS

MUZIK's quide to modern clubbing

UPPERS

- Brandon Block. He's alive and well, thankyou very much
 - The UK invasion of the Miami Winter Music Conference
- Muzik's April Fool with Cream. We know you all fell for it
- Kingsize at The Complex. Northern-style clubbing finally hits the capital
- House music sweeping through Germany. At last
- they've opened up Eric Kupper producing drum 'n' bass tracks.
 - The master re-sets the standards
- Decks in restaurants. Maxilunas in Glasgow and The Britannia in Manchester
- Asian clubbing at the Ministry. From jungle to techno to swing. How open-minded
- can you get? • "21st Century Soul Music." The sound of Metalheadz, according to
- Cleveland Watkiss A copy of Muzik sitting proudly on Kurt's bed in Channel 4's "Hollyoaks'

- "Brandon Block Is
- DJs not cleaning their records. Keep crackle
- Frank Bruno having his own sound system.
- Being told to take
- Bakers, you're nicked • Dream House (Robert Miles and Nylon Moon).
- Drug dealers with no drugs. You're only good
- Three Bukem albums in the space of a single month. Come on labels, show some respect for
- Moody, intimidating E-kids at northern motorway service
- The music industry's disrespect for happy hardcore. The kids want it, so let them
- Amyl nitrate bottles at The Heavenly Social

DOWNERS

- Dead." The shit-stirrers will be dealt with
- out of the clubs
- Can't box, can't DJ
- off our coats in clubs.
- Do we need another sub-genre?
- for one thing, you know
- the punters
- stations
- have it
- leaking in back pockets

What's Up, Doc?

Dr S GACHET, AWOL resident and vinylcological specialist, checks the drum 'n' bass pulse in his own inimitable style

HIS business card reads "Dr S GACHET - Vinylcologist" and his north London flat provides ample testimony to the 15-odd years he's spent behind the turntables, spinning jazz-funk, acid house and breakbeat. White labels, dubplates and albums are stacked against every available surface in his living-room.

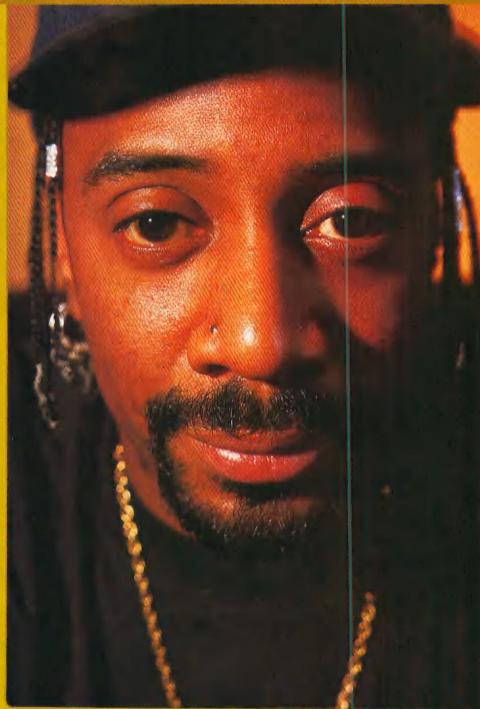
These days, Gachet is probably best known as one of the residents at AWOL, the long-running London hardstep session, where he lines up each Saturday alongside Randall, Darren Jay, Kenny Ken and Mickey Finn. But in the week, he is working feverishly on new material for his label, Audio Maze, much of which will see him moving into territory unfamiliar to many of his dancefloor fans.

So is this maze designed to confound people's expectations?

"Yes, it is confusing," he says, grinning broadly. "It basically leads you nowhere.
It's a bit like me, really. I'm a pretty confusing person. The 'S' of Dr S Gachet stands for 'Strange', because people who know me know I always do things differently. Even my closest friends can't work me out.

"It all comes down to the fact that I don't follow anyone. I just do what I feel like at the time. When I made the 'Forbidden Agenda' single, for example, people said, 'Huh? I didn't expect him to make a tune like that'. They probably expected some kind of devil shit.

Gachet is referring to the blithe jazz-roller which is currently causing a stir on dubplate, both out on the floor and over the airwaves. It's already a firm favourite at Kiss FM. The dreamy ambience and refined breaks do not, however, correspond to the traditional jump-up impetus of the AWOL sound.



"That is precisely it. But people don't understand that all the DJs at AWOL are meant to play their own selections. Whereas some people stick to one style, I'm currently playing intelligent, smooth, rolling beats alongside harder stuff like Jay Magik and Photek. I'm trying to give the crowd several different flavours.

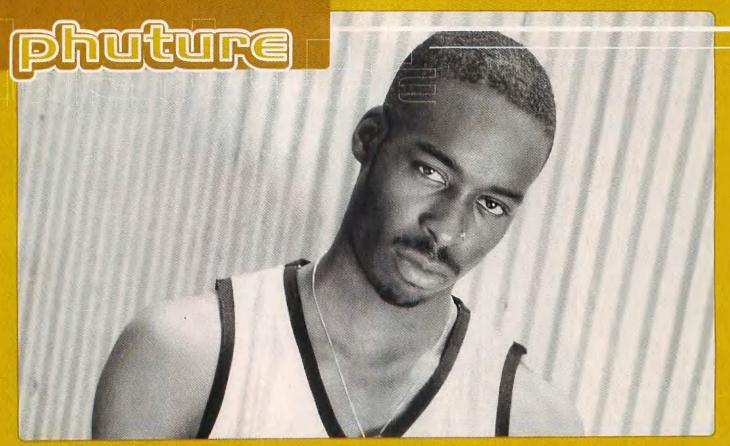
"I particularly love playing experimental tracks because for the people out there it's like, 'What am I going to hear next?'. It's something to look forward to, rather than dancing to the same old tunes week in, week out."

This same philosophy applies to Gachet's label. Expect anything from the razoredged hardstep of Cool Breeze's "Biocomplex", to the soulful harmonies of the next Audio Maze single, "The Message", to the oddball jazz grooves of former Foul Play maestro, Steve Gurley. In the near future, there will even be something from DJ Explorer, the German breakbeat spinner.

"I'm just hunting far and wide for new talent. I'm trying to find something which is completely different. Everything I do is an experiment, in that it might work or it might not. But I've got faith in my label and faith in my music.

words Rupert Howe picture Raise-A-Head

Audio Maze's 'Forbidden Agenda' is out now on Audio Maze



The Sting

For SMOOTHE THE HUSTLER, guns, drugs and the state penitentiary are more than just tall tales in rap songs. For years, they were his life...

LISTEN up. This is serious.

There are these three women cutting up crack. They have been at it for six hours. But they've got to keep going because "It's all about the dollar bills, y'all"

So runs one of the scenarios linking the songs on **SMOOTHE THE HUSTLER**'s "Once Upon A Time In America" album. You think it's a joke? Hardly. Smoothe is a 20-something black man growing up poor in the States. He knows everything that there is to know about crack factories and gun-running. He also knows that, in America today, there are more young black men in jail than there are in college. That's a statistic. A fact.

At the age of 18, Smoothe was another of those brothers in the Pen. Caught in possession of a gun after his years of selling drugs had remained undisturbed. He laughs at the situation. But he can afford to. He came out the other side with the beginning of "Once Upon A Time In America". We're only in April, but it's already potentially the hip hop album of 1996.

Smoothe started in the music industry the hard way, pressing up his first 12-inch himself and distributing copies directly to record shops and radio stations. But it was enough to garner him sufficient attention to angle a contract with Profile, the home of the legendary Run DMC. The title of that record, "My Everyday Lifestyle Ain't Nothing But A Hustle", speaks volumes.

"That's all it is," declares Smoothe. "When people hear the word 'hustle', they automatically think of something negative. It's a word which is not really used in the corporate world.'

But Smoothe's efforts are now reaping rewards. He's currently preparing for a Stateside tour, getting out to people who can relate to his harsh tales and yet still appreciate his funky jams. Naturally, what Smoothe The Hustler has to say will alarm the presidential candidates. No matter. His concern is not for them.

"By going through what I have in my life, I know that if I can switch, anybody can. All I have seen and experienced is on this album, and a lot of guys over here are bugging out to it. Now that's a real buzz. To put my life on vinyl and have people bugging to it.'

words Sonia Poulton

'Once Upon A Time In America' is out now on Profile

IAN POOLEY gives the low-down on some of the people he thanks on his new album, 'The Times'

MANUEL GOTTSCHING

He made "E2E4", which is one of the most important tracks for the techno scene. It was recorded in 1981 and it's 60 minutes long. He was way ahead of his time I managed to get "E2E4" on vinyl just recently and it's a truly incredible record. It really inspires me.

JILL MINGO

She does my promotion in the UK and she's a really nice person. I haven't given her a cow yet, but I will when I find a suitable one. (That 'Il be nice for her - Ed)

FLYING SAUCER ATTACK

These are one of my favourite groups. I just love their harmonies. I saw them in Cologne last August. Their show was the greatest.

l always watch "Beavis & Butthead", it's one of the best shows on MTV. I'll watch it anytime. When shows go on for a long time they normally lose something, but this gets better and better. Of the two, I prefer Beavis. He's a crazier figure

ARMAND VAN HELDEN

The first time I heard of him was when he remixed "Nightlife" for Kim English. I felt like it was a new style of house music. He was moving ideas in the direction of techno, with heartbeats and pounding drums, and that is exactly what I like. Everything he does has a real influence on my music.

'The Times' is out now on Force Inc



ESSENTIAL MIX 2 DIGWEED MACKINTOSH EMERSON TONG

Johnny X - 'Catl On Me', Pulse featuring the voice of Arrichest Robertson - 'The Love That You Are', Angel Morales - Heaven Knows Lisa Marie Experience - 'Keep On Jumpin', Watchman - 'Cut The Midrange - Timewriter Bernix', Future Breeze - 'Flood My Lips', JX - 'There's Nothing I Won'i Do', Salt Tank - 'Eugina'

John Digweed

Aetherius - 'Symphony Of Drums' Definition Of Sound - 'Child - EFM Deap Heat Mix' . Firty Fifty - 'Crazy Thing - POB's Mix

Bedrock - 'For What You Dream Of - Future 101 Mix' Blue Amazon - And Then The Rain Falfs' . Ven Basten - 'Charged'

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the emergent Dutch scene, then on the fork between gabba and ultra-high house. Next came "No Violence", under the enticing Stomach Basher name on Paul Elstak's Rotterdam label (now the premier gabba imprint). Jeroen Verheij had reached what was referred to in "Pulp Fiction" as his "transitional period".

"I just didn't know what to do. I was like, 'Shall I go into the hard stuff or shall I go for something totally different?'. In the end, I decided to keep experimenting. I bought some gear and nobody ever knew what had happened to Jeroen Verheij."

But now the story can be told. Verheij teamed up with his close friend Michel (with whom he now runs the EC and Brave New World labels) giving him the inspiration for "Timeless Altitude" and the peerless minimal tech-house of Meng Syndicate's "Point Blank". Now, as then, his musical world

is one of extremes. A world in which beats crunch like steel boots on broken glass and melodies swirl with an almost overpowering beauty, where twisted loops of funk are feverishly welded together in the minimalist powerhouse, and the resultant build-up of tension creates more emotion than even the most heart-tugging Hollywood weepie.

heart-tugging Hollywood weepie.

The new Secret Cinema single, "Straight Forward" is a case in point. The lead track burns up faster than its didgeridoo bassline can dictate. But the B-side, "Sundance", screens a completely different take on Verheij's sound, blending scuffed breakbeats with a glorious technicolour sunrise of strings.

"It's more grown-up," he giggles, ever the animated, boundless 23-year-old. "It's like a bit of toughness, spaced out with beautiful melodies you could listen to for hours. I'm very proud of it."

words Calvin Bush

'Straight Forward'/'Sundance' is out now on Music Man, Belgium

Cinema Paradiso

Throwing a spanner into the works of the techno projector, SECRET CINEMA's Jeroen Verheij is creating images to make you move

A BIG fan of "Wallace & Gromit" and "Ren & Stimpy", **SECRET CINEMA**'s Jeroen Verheij makes music which is anything but frivolous or surreal. Techno's answer to Dennis Bergkamp (listen to 1994's "Timeless Altitude", a sleek track with a killer kick) is putting up a serious defence against his home city of Rotterdam's native sound, the 200 bpm frenzy of gabba.

Verheij could, however, have steamed down that same dark tunnel. Like Misjah & Tim, he started his career on the hardest side of dance music. After his debut single, "Solar System", which he issued as Meng Syndicate, he found himself in command on



Play Back

SWV

Weak (RCA Records)

This reminds me of the first time that I really thought I was in love. It turned out to be a total disaster. A nightmare. Every first love is a turning point, though, because you need something to compare it to. The

vocal performance on "Weak" really sounds like they were going through that pain.
They sound so young and vulnerable.

DONNY HATHAWAY

Givin' Up (Atlantic)

I believe every word he is saying. I think we've all felt like giving up at some point and this song can really trigger emotions in me. When I hear it now, it inspires me to push harder every day. I think if you are an artist in this business, you will think, 'Why am I doing this?' at least once every day. This helps me to remember why.

SHIRLEY MURDOCK

As We Lay (Elektra)

The first time I heard this song, I had just started my third day of high school and a

Hip poper IVAN MATIAS chooses his all-time favourite tunes

girl came in and said the kind of things that we always assume men say. I was 15. It changed my life and inspired me to sing along to music. I still listen to 'As We Lay' all the time. It reminds me of being at home in New York City. Music like this acts as a kind of comfort blanket.

WHITNEY HOUSTON

Miracle (Arista)

When I first heard Whitney, I wondered what was going to happen with her. But when I heard "Miracle", I knew she was here to stay. At that time, I was going from dancing to singing and the singing wasn't going so well. The line, "How can I throw away a miracle?" made me feel that, even though things weren't working out, I had still made the right choice. I really wanted to sign to Arista because she was there.

VANESSA BELL ARMSTRONG

Faith (Jive)

Romantic? Me? Well, just a tad I suppose. "Faith" is such an inspirational song. If you believe in something strongly enough it will come true. Although I sometimes stray from that line of thought, I ultimately like to think that anything is possible if you put your mind, your heart and your soul into it completely.

Ivan Matias' new single, 'So Good (To Come Home To)', is out now on Arista

Lovetobe

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New Old Skool

After an involvement spanning almost 20 years, BAHAMADIA's debut album could be perceived as both the mother and the baby of the hip hop scene

IT'S one of the ironies of a music so associated with youth that somebody can be seen as both a hip hop debutante and a hip hop veteran at the age of 28. Now a mother of two, **BAHAMADIA**'s story goes right back to the roots of rap in Philadelphia.

"I started out breakdancing. I guess I was about 10. Then I moved into DJing before starting to MC at block parties and small clubs in Philly in around 1983. But it was Ska Rock from Funky Four Plus One More who really inspired me to want to take the whole thing seriously and make records. Her and Lady B from Philly."

Eight years of demos interspersed with a couple of guest appearances finally led to an independent single, "Funk Vibe", in 1993. Gangstarr's Guru heard it and offered to lend Bahamadia a hand. So now, after a mere 18 years involved in hip hop culture, she has an album, "Kollage", on Cooltempo. This is one lady who would seem to have paid her dues several times over.

"The key is having a strong knowledge of the music," she notes. "I'm lucky, as I know what it was about when it first started. It was about building minds and having a good time. Not like in the blunts and gats era. Because of that, I am able to incorporate the old skool with the new skool. I can balance the two."

And 1996 is a good time to be coming out.

"It seems like the scene is far more creative now. You know what I think happened? At one point, people were signed based on what crews they were connected with. It was more like fans being signed than artists. But it is getting away from that because the music is worldwide and people can identify real hip hop from the watered-down and the gimmicky stuff."

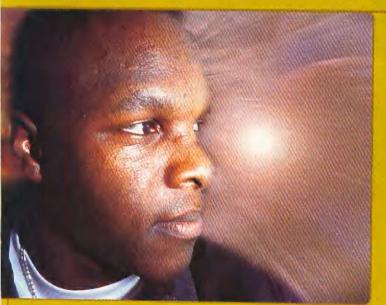
So what is Bahamadia trying to put over in her complex, thoughtful raps?

"Something of substance as opposed to rhyming about how great I am or how many blunts I've smoked. I'm a single parent and I want to share my whole life with my family and my children, so I don't want to feel ashamed and have to explain myself."

Veteran and debutante, Mother Courage and MC, Bahamadia represents the latest stage in the 1996 hip hop renaissance. Don't miss her.

words Will Ashon

'Kollage' is out now on Cooltempo



Victory V

Falling between the stools of gabba and intelligent, the hardstepping drum 'n' bass grooves of DJ SS are about to get an overhaul

TEARING up the hardstep dancefloor with a bomb-load of monster tunes ("Hearing Is Believing", "The Lighter", "Smoker's Rhythm", "The Rollidge", "95 Rampage"), 1995 was a banner year for **DJ SS**. But then there's never really been a slow year for this man.

SS, aka 25-year-old Leroy Small, has been at the frontline of hardcore since 1991. During that time, he has operated under myriad aliases (International Rude Boys,





Rhythm For Reasons, MA1, MA2, Sounds Of The Future) and, as the co-founder and in-house producer of Formation Records, he has had a hand in all but five of the Leicester-based imprint's 65 or so releases to date. He started Dling at the age of 13, working his way up through school discos, soul and hip hop nights, to hardcore raves. This rave revalation coincided with his alienation from hip hop.

"The British rap crews weren't really happening, and Public Enemy and NWA were going on about past crimes against black people, captivating audiences the wrong way," states SS. "I've recently been getting back into the more groovy rap stuff, like Wu-Tang Clan, and I have always had a hip hop flavour in my music, but I don't like the gangsta element. That's too close to the ragga gunshot thing."

The ragga side of the jungle scene is something DJ SS has consciously distanced himself from.

"I've never done a full-on ragga chat over my tunes. I don't like the vibe ragga creates. To me, it made jungle too intimidating. When you go out, you don't want to have to worry about treading on somebody's toes. The promoters should bar those sort of troublemakers from their clubs, but they're just interested in money. DJs and producers are also to blame, for putting gunshots in tracks."

No gunshots, then, but boombastic basslines, warped vocals, hunting horns and schlocky intros of classical music are the hallmarks of the SS style. In particular, "Rollers' Convention" and the remix of "Hearing Is Believing" brilliantly combined avant-garde edges with crowd-pleasing power-grooves. As such, SS is a prime exponent of hardstep, Grooverider's term for the purist drum 'n' bass which cuts a path between rude-boy ragga and intelligent jungle.

"Hardstep has no ragga in it, but people step hard to it," explains SS. "My main qualm about intelligent is that, although the music is wicked, it often sounds weak on the dancefloor. Formation tracks have just got to be rolling."

The Formation blend of complexity and minimalism can currently be heard on "Highly Recommended", a compilation which revisits and drastically remixes their highlights from 1995. That said, SS is looking for the label to be "more musical" this year, as with the forthcoming cover of "Free".

"People buying our stuff have always known what they're getting. Now it's time for a change."

words Simon Reynolds

The 'Highly Recommended' compilation is out now on Formation. DJ SS' remix of Krust's 'Set Speed' is also available now on V Recordings



Gun Law

Following the chart-topping success of 'Son Of A Gun', JX conducts his first ever interview and reveals the quality control behind his top-notch pop songs

HIGH up in his attic studio, in a stucco-fronted south London terrace, JX sips a mid-afternoon coffee. The very portrait of the artist as a young man, he is softly spoken, introspective, extremely wary of visitors with Dicataphones and yet at ease with the surrounding technology which has enabled him to contest the position of Prince Of Pop. Tugging self-consciously at his cascading auburn flop-top, he strolls over to a nearby keyboard. Tapping out the opening chords of his unmistakable, chart-topping debut, "Son Of A Gun," he turns and smiles.

"Those notes made my fortune," he says. "There's something special about them, an elusive something, and that's what I'm always looking for.

That search for perfection is precisely what IX is all about. Perfect pop melodies, artfully-constructed songs and a happy dancefloor energy. It's an endless search. Which explains the one-year hiatus between "Son Of A Gun" and the follow-up, "You Belong To Me". And then the lengthy break between that track and his next offering, "Can't Take My Hands Off You",

which has now been licensed from Hooj Choons to London. After some 25 versions, ranging from the original sparse 303 workout to the melodic magic of Red Jerry's mix, it's a cut he's finally happy with. But doesn't such perfectionism come at a price? JX nods reluctantly.

"Jerry at Hooj and Phil at London are always biting my arse to make sure I get the work done. But I'm terrified of failure. That's what drives me. For ages, I was scared that I couldn't manage a follow-up to 'Son Of A Gun'. Quality control is very important to me. It's about having respect for yourself and your audience. Being able to write a fantastic track but writing crap instead is a bit like being good-looking and shagging anybody.

"In a sense, that's why I flinch when my stuff gets called 'Euro'. It makes me think of Italians churning out endless rubbish all sounding the same. I know some people look down on the poppier side of what I do, but there's good and bad in every kind of music." So will "Can't Take My Hands Off You" see JX back in

COLD - "Strobe Light Network" (Reload 12-inch, Belgium) VARIOUS ARTISTS – "Further Thoughts And Freedoms" (Fifth Freedom 12-inch) SLAM - "Dark Forces" (Soma 12-inch promo) FUTURE SOUL ORCHESTRA - "Up And Above EP" (House Of 909 12-inch) GLENN UNDERGROUND - "Atmosfear" (Peacefrog album) OCTAVE ONE - "Point Blank" (430 West 12-inch, USA) SLAB - "Rampant Prankster (Monkey Mafia Remix)" (Hydrogen Jukebox 12-inch)

2PAC - "California Love" (Island 12-inch) ROCKERS HI-FI - "A Full On Live Studio Session" (Different Drummer cassette)

MAURIZIO - "M6" (M06 12-inch, Germany)

LOOP GURU - "Catalogue Of Desires Volume 3" (North South album)

TORI AMOS - "Talulah (BT Remix)" (east west 12-inch)

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the "Top Of The Pops" studio?

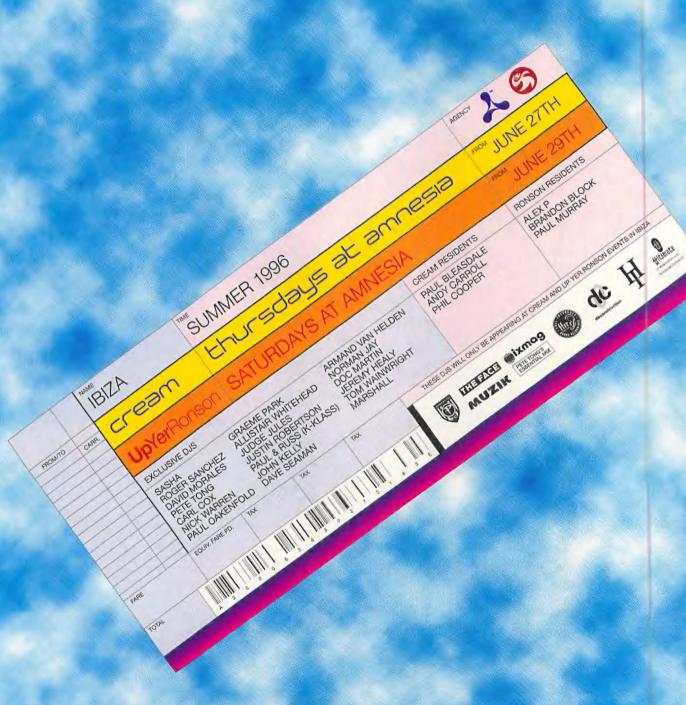
"I don't know if it will be a hit, but it'll get in the pop charts. If you fart in a bucket for London, they will make sure it charts. As for Top Of The Pops', if they ask me, I'll go on. I fucking loved it last time...

He hesitates nervously, then takes a deep breath. "But don't compare me to D:Ream, whatever you do."

words Dave Fowler

JX's 'Can't Take My Hands Off You' is available now on London

Cream and UpYerRonson AMNESIA, Ibiza '96





Phuture

Dance Hall Dazed

Digging a deep disco hole by lifting samples from his old man's record collection, the retro-fuelled sound of THAT KID CHRIS is heading this way

"THE reaction of people on the dancefloor drives me," enthuses **THAT KID CHRIS.** "When you've put your heart and soul into a track and you finally hear it booming out of a system, you get chills down your spine. When people start whistling and putting their hands in the air, you know it's all been worth it."

That kid, Chris Straropoli, is levitating dancefloors with his 15th single. Or is it his 16th? Right now, he has three big tunes doing the do. There's the twisted James Brown groove of "Feel The Vibe", the more mutinous "Power Of The Darkside" and a progressive epic, "Get Down With The Genie".

Brought up in Queens, New York's least cool borough, Chris started his music career by throwing electro jams in local dancehalls. He graduated to spinning hip hop at The Limelight before making his name as a hard house pioneer on the East Coast rave scene. These days, he digs deep disco and hardbag. His tunes are peppered with Seventies loops and Latin drums, often sampled from his dad's record collection.

"My parents were into Latin, disco and soul," he recalls. "They used to blast out the stereo and dance around. That was a real inspiration to me. So was seeing Jellybean spinning one break with two identifical records at The Funhouse, keeping it on and on. But my first big tune, 'Big Time', came about after I saw the movie 'Carlito's Way'. It was the bit where Al Pacino walks into a bar and Santana are playing which did it. A lightbulb came on in my head as soon as I heard that."

A newcomer on the New York scene, Chris appears on a forthcoming Strictly Rhythm compilation called "Next Generation" alongside the likes of Sneak, Armand Van Helden, Josh Wink and James Christian. Together they represent a fresh force in American dance music, but they're looking to Europe for influences. No wonder That Kid Chris is enthusiastic about his imminent debut British dates.

"I mean, dance music is the shit over in Europe, right?"

words Sarah Champion

'Feel The Vibe', 'Power Of The Darkside' and 'Get Down With The Genle' are all available now on Digital Dungeon, Strictly Rhythm and Floorwax, respectively



Terrace Techno

Forget all about the nu-hooligan beats of Brit hop.
GLAMOROUS HOOLIGAN are the original purveyors
of ram-raiding bass pulses



GLAMOUR. It's a password for contemporary clubland. Whether it manifests itself in the badly applied make-up of the chaps on the handbag scene or the body paint of the Goa heads, it's all about feeling a million dollars. Even if you might look like a clothes horse for a charity shop.

Alongside glamour, clubland's other main passion right now is for laddish spirits. The Ballistic Brothers claim to have souls imbued with London hooliganism, Andy Weatherall is acting out a movie role as an underworld hardman and the whole Heavenly posse are Brit-hopping on 20 pints a night. Not since the Seventies have hoolies been so hip.

Welcome **GLAMOROUS HOOLIGAN**, a Bradford duo consisting of Dean Cavanagh and Enzo Annechi. Slamming through the beats of a hi-rise soundclash, their "Wasted Youth Club Classics" album is a ducking and diving representation of life on the urban frontline. And the blood on their terraces is real, not designer.

"For middle-class lads to pretend they're into all this underworld stuff fucking sucks", says Dean. "At we've done a bit of naughty stuff, running with a local football firm, shit like that. But middle-class kids trying to make out they're scallies is fucking stupid.

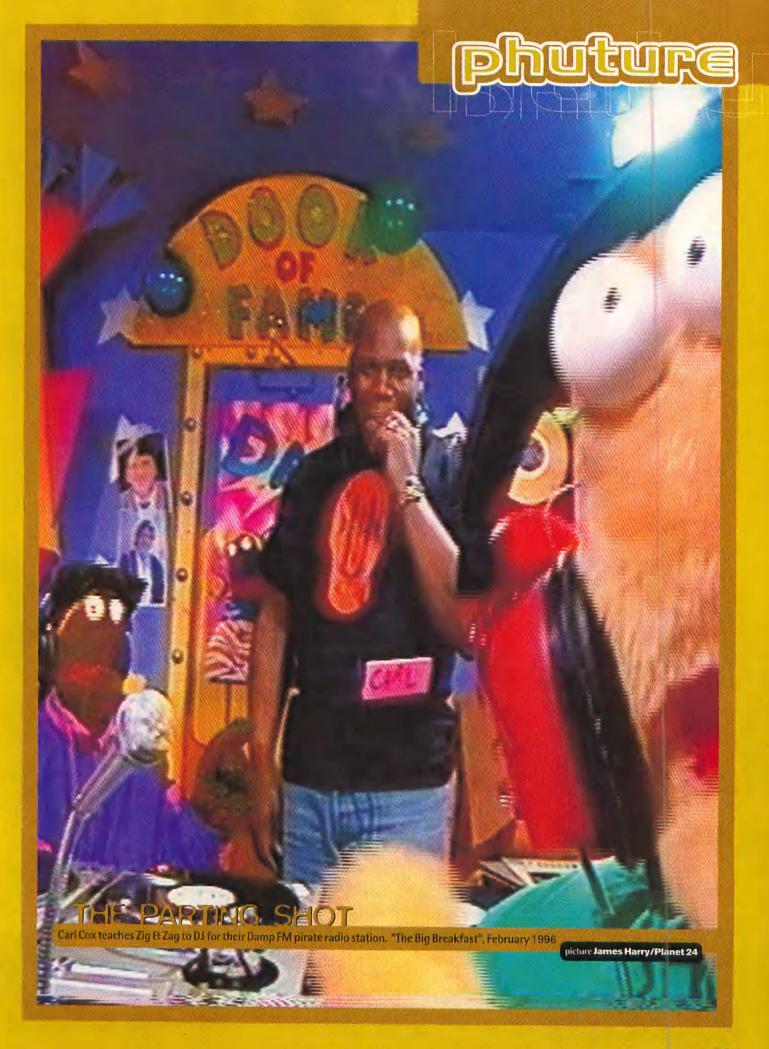
"It's hard not to go off the rails when you live in Bradford because there's so much shit happening and our music reflects that. I'm not saying that this place is totally fucking horrible, but there's often trouble. I'd love to see the Ballistic Brothers here on a Saturday night. They wouldn't last a minute!"

Stitching together disparate samples from recognisable sources, massive breakbeats, acid headscapes and general sonic oddness, Glamorous Hooligan reflect a brick-wielding society which can't be bothered to wait for the shops to open in the morning. Fired up with the loud engine-roar of a ram-raiding vehicle, "Wasted Youth Club Classics" drives against what they perceive as the "one-way traffic" of club culture.

"Apart from Pure Shag in New York, I really fucking hate the club scene," snorts Dean. "Clubbing has got so expensive that the only people with the sponds to do it are bankers. The people I used to want to get away from when I went out are now the clubbers. There is no fucking escape from them!"

words Martin James

'Wasted Youth Club Classics' is out on Delancey St on April 22. A 10-inch single, 'Stoned Island Estate', is out now





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This month, while stumbling around the lower banks of the Thames in search of

Michael Jackson's marbles, we chanced upon some consumer goods which

happened to have fallen off the back of a tug-boat. Here they are...

WIN A CRATE OF TENNENTS SUPER ICE BEER

Frankly, it would have been enough if they'd just made the beer at 8.6 per cent proof and left it at that. We'd have drunk it, collapsed in a gutter, and been happy. But no, Tennents Super Ice have gone one step further. Linking up with clubland drag queen Miss Kimberley, they've got our homo-erotic hormones going crazy with their promotional campaign. Plus, Miss Kimberley is releasing her own single round about now. "In My Life" by Exposure Featuring Miss Kimberly & Miss Melody is out on Little Peach Records. Now you're really going to need cooling down. Fortunately, those nice types at Tennents have agreed to send a crate of Super Ice to 1 5 lucky readers. To win one, send your name and address on a postcard to "Tennents Super Ice Giveaway", Muzik, King's Reach Tower, Stamford Street, London SE1 9LS, to arrive by Friday, May 10. The first 15 names out the bag win. The editor's decision is chillingly final.



If your typical Sunday is spent cowering in a dark room, then it's time to get a grip. Help is at hand in the form of Comedown, a homeopathic detox course for people suffering from those post-bender blues. This emergency kit contains a treatment which removes toxins and rebalances the mind. But be warned, Comedown reaches the parts lesser remedies fail to reach... your bowels. So if your social life can withstand the potentially disastrous side

effect of having a tummy like Mount Vesuvius, then this will make your comedown a breeze. Available for £4 from Wobble and Love To Be, or order directly by calling 01384-240-901.





Bankin' Miss W





THONGS OF PRAISE

No, it's not only Jesus and hippies who wear thonged sandals, as our photo from the

Gucci spring/summer catwalk show in Paris

reveals (right). And for those who prefer footwear with a phatter flavour Converse's new One-Star thong (above) is destined to be the sandal of the season. Available in black, tan, white and mauve for £29.99 from Shelleys and all other Converse stockists.











WIN GLOBAL EYEWEAR SUNGLASSES

Feeling a tad had by last issue's 'Cream in Space' April Fool? Okay, so we might not be able to put you on the launch pad for the first superclub in space, but we can offer the next best thing. These supremely stylish shades are custom-built for all would-be cosmic travellers, as the space cadet pictured (left) clearly shows. So smart, Neil Armstrong would have traded his moon-buggy for a pair. But he won't have to and neither will you, because we have 10 pairs to give away. To win one, just tell us in which year Armstrong first stepped onto the moon:

(a) 1968

(b) 1969

(c) 1970

Send your answer on a postcard to "Global Eyeware Competition", Muzik, King's Reach Tower, Stamford Street, London SE1 9LS, to arrive by Friday, May 10. The editor's decision is out there, somewhere.



**

BAR OF THE MONTH

"TRAINSPOTTING" FEVER

Never one to miss out on a trend, club promoters have been quick to cash in on "Trainspotting" fever. Slavish imitations of the film's poster have been arriving faster than a turbo-charged Eurostars. But if you're not suffering from "Trainspotting" OD yet, here's a chance for 10 of you to win a copy of "Trainspotting" on cassette, read by author Irvine Welsh himself. The audio-book is published by Reed Books and costs £7.99. But to nab a free copy, just tell us which of the following is not an Irvine Welsh book:

- (a) "The Acid House"
- (b) "Marabou Stork Nightmares"
- (c) "Crime And Punishment"

Send your answers on a postcard marked "Trainspotting Competition" to Muzik, King's Reach Tower, Stamford Street, London SE1 9LS, to arrive by Friday, May 10. The editor's decision is on Platform 9.

WIN DIESEL AFTERSHAVE

Diesel, the Italian company famous for their surreal adverts, are the latest fashion label to break into the fragrance market. And despite what their name might suggest, we assure you it's a delicate melange of all things nice and spicey. If you don't believe us, take a free whiff, because Diesel are offering 1 0 readers the chance to win a bottle of their Diesel Eau de Toilette. Just tell us which well-known DJ has a partner called Diesel:

(a) Rocky

(b) Tricky

(c) Shaggy

Send your answer on a postcard to "Diesel Competition", Muzik, King's Reach Tower, Stamford Street, London SE1 9LS, to arrive by Friday, May 10. The editor's decision is fragrantly final.



This Topins 14 onwards on File Topins 2 14

This "spire" I all own" legals on nowe insurence unexpected or swaps owners and other public and a little insured to the little

DECODER RING

One for all you budding James
Bonds, this Decoder Ring
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simply by
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point. You can get money out of your cash-point machine, store your work-files or steal a nuclear warhead and master the universe (well, maybe). All this and more are apparently possible.

mortal danger?

The Decoder Ring retails for \$60. Contact Dallas Semiconductor on 001-214-450-0448.

But does it fire small poisonous pellets in times of



FLYER OF THE MONTH

Keeping it very tidy on the dancefloor is even easier with this cloth duster flyer courtesy of Boy George's new club night, Smirk, at Venom in London. Expect to see a tie-in deal with Mr Jiffy and Domestos in the very near future.

NET GATES CAFE

NEVER really renowned for its bar culture, at last times seem to be changing in Bristol. Style bars, so common in other places, have finally arrived here. We all know what posy places these can be, so those after a more relaxed, stylish destination should head for the Net Gates Cafe.

Open since February, Net Gates is one of these new, trendy Internet cafes. Anybody put off by the hype or who thinks they are simply for nerdy computer geeks should think again.

"We cater for a range of customers," explains Net Gates co-ordinator Ellie Boultbee. "Our aim is to demystify the Internet in a social setting, so that both individuals with a little interest in the Net and diehard surfers will feel welcome."

Net Gates is already proving to be popular with Bristol's young and trendy, especially on Fridays, when the attractions include guest DJs spinning techno and trip hop, and free access to computer screens. If Net navigation isn't exciting enough, trying out networked games like the notoriously violent "Doom" is certain to release the week's tension. The environment is hard-edged metallic minimalism and, in spite of its small size, many ignore the computers and just enjoy the vibrant atmosphere. Friday is currently the only night to open past 7.30pm, but this should soon change with a similar Saturday evening and community group seminars planned for mid-week.

Net Gates takes its social responsibilities very seriously. Alcohol is nowhere to be found, but intoxication is provided in the form of juices and 'smart' drinks with exotic names like Fast Blast and Bright Idea. The freshly-prepared meals and snacks are just as wholesome.

Cafes like Net gates are still riding on the huge Internet hype and could prove to be a passing fad. It's doubtful they will ever replace pubs and bars, but for the jaded, seen-and-done-it-all crowd, they certainly offer a refreshing alternative.

For now, Net Gates' future looks bright.

words Colin Steven

Net Gates Cafe is at 51 Broad Street, Bristol (0117-907-4040) and is from open Monday to Thursday, 10.30-7.30pm, Friday, 10.30-10pm and Saturday, 10.30-7.30 e mail: cafe@netgates.co.uk. web site: www.netgates.co.uk.

Barstow, San Bernardino County.



SMOKING

Chief Medica Marlboro King Size 13mg Tar 0.9mg Nicotine

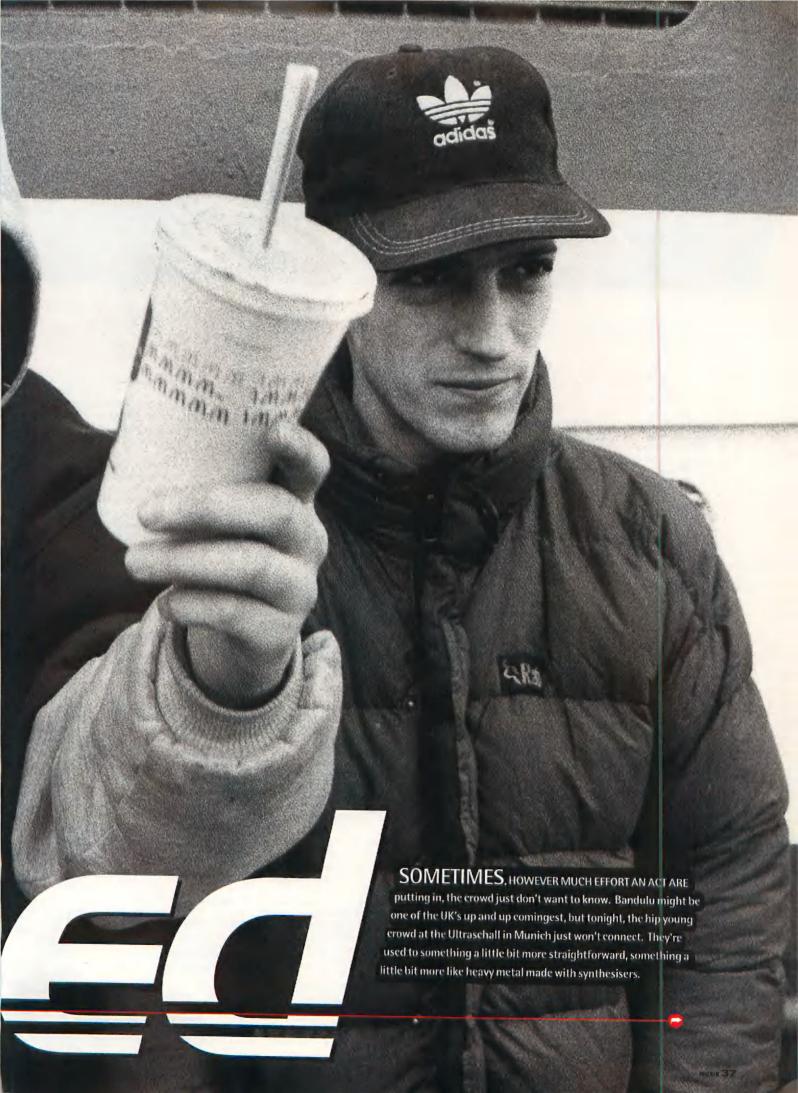


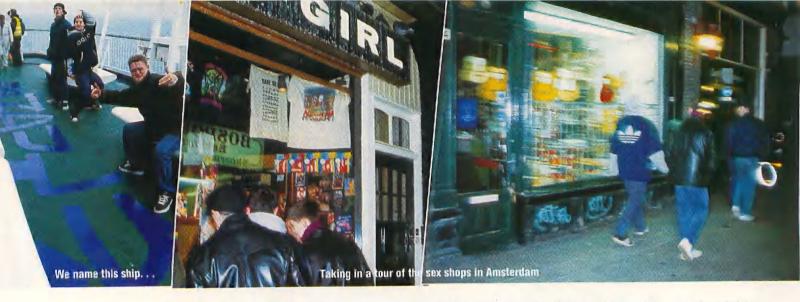
Welcome to Marlboro Country.

CAUSES CANCER

fficers' Warning
Marlboro Lights
6mg Tar 0.5mg Nicotine

Bandulu words Vaughan Allen pictures Antony Briggs Translating a studio sound into a live performance is a thought which fills most bands making dance music with dread... But not BANDULU





No matter. After five years in existence, with three albums and countless releases under a host of names, Bandulu are now safely ensconced on a major label, blanco y negro, and are engaged in the search for the Holy Grail of the dance world.

Underworld and The Prodigy have shown they can cut it out in the stadium arena, Orbital have proved it is possible to entrance, even if you are two blokes nodding your heads behind banks of synths, and The Orb have investigated the prospect of boring their audiences to death. Even DJs like Dave Clarke are talking about going on tour.

It seems there's no way of escaping it. Like more and more of their contemporaries, Bandulu know that the best way forward for techno is by putting it up on a stage. By doing it live.

JUST as it has been for bands through the ages, touring means endless travelling, endless tales of drugs, girls and hotel rooms, endless hope, and the possibility of endless frustration. Playing and travelling and playing and travelling is the best practice for making the live aspect work.

Every weekend, Bandulu seem to be hopping over the Channel to ply their trade to the crowds of Belgium, Italy, Germany, France and Austria. And beyond. Journeying from venue to venue, from city to city, from country to country, hauling their equipment about (except for Jamie Bissmire, who has a bad back), soundchecking, waiting for hours, playing, packing down (which is a pleasure for John O'Connell, who likes messing with wires), and moving on somewhere else, the grind of touring doesn't seem to have affected them.

Bandulu have an easy camaraderie which comes from years of association, bound together with a mass of in-jokes and a love of smoke, swallow and snort-ables. Even the dangers which bands meet on tour, like being chased on an Italian train by knife-wielding fascists, become joke-filled stories in the easy glow of life-on-

the-road-in-retrospect tales.

"We want to rock it more than the DJ. We want people to be knackered by the time we come off. If we don't kick it off in every club we play, we know we have to work harder on the show"

BUT at times, the world of rock 'n' roll can be very confusing.

During their stay in Munich (all

of one night), they change their clothes some five times and are taken for food at a restaurant owned by the club promoters. It's a place which is piled high with beautiful people. Not that John or Lucian Thompson, who are both married, are at all interested in any of the pseudo-models wandering about. The only blight on the horizon is a lack of spliff, which is becoming increasingly troublesome. But at least their clear minds mean that the van doors stay locked. More of which later.

At the show, the trio's manager, Arden, plays dad and keeps the boys on a tight leash by carefully measuring their intake of everything. Covering the interior of the old airport venue with pounding, intense beats, Jamie delivers a cracking techno set in his role as Space DJZ. However, when Bandulu take to the very makeshift stage to crack into the distinctively drum 'n' bass-ish "Selah", the room, which looks like a large urinal turned over to techno for the night, begins to empty. By the time the guys'

samplers are screaming on the edge of white noise, the remaining faces register a

complete lack of comprehension. Not many of them last through to the end of the set. All this and Bandulu still haven't found anyone to sell them any skunk

In Munich they're treated like kings, yet the gig is a bit of a disaster. It's a far cry from the reception they had received in Amsterdam a week earlier.

There, they were treated like shit and blew the crowd away.

AMSTERDAM should have been nothing short of heaven for the swaggering, skunk-smoking boys. They were certainly excited by the prospect, the lengthy ferry ride to Holland being livened up by a raid on the Sealink paint-pots and the daubing of the Bandulu logo on the floor of the upper deck.

Calm then prevails until the tour van hits the city. They stop to load up with smoke-ables and, 20 minutes later, are well on the way to being hammered. Arriving at The Paradiso, the venue for the show, Bandulu trek inside. Perhaps something to do with the puffing, they forget to lock the back doors of the van. When they emerge, all their bags and passports have been stolen. Even their changes of clothes, Paul Smith and yer actual casual gear, have been swiped, along with Arden's irreplaceable collection of phone numbers and addresses.

Bandulu do not react with equanimity. They zoom around the city in search of the culprits. To the police station and back out again, the chase is only interspersed with a truly madcap tour of Amsterdam's record shops, smoking like chimneys all the way. Nothing, it appears, is going to quieten them down

Hours later, they take to the stage in the same gear they were wearing when they left London. And deliver a storming set.

"What I didn't find out until later is that the band who played here last week and the one here the week before that also had their gear nicked," says Lucian. "They should have a a sign at the venue saying, 'We get robbed down here all the time'.'

JAMIE Bissmire, Lucian Thompson and John O'Connell grew up together in the urban wastes of north London. As teenagers, Jamie and Lucian took on American black culture wholesale.

"We were into that whole hip hop thing, the big laces, taking a mat up to Covent Garden and break-dancing," recalls Lucian. "We were graffiti artists and dancers from 1982 or 1983 on. We were spraying trains and stuff like that when only a handful of people were doing it.'

Those earliest influences still resonate in the Bandulu sound, a sound which owes as much to New York and electro as it does to Detroit. The graffiti hasn't entirely been put aside. As well as the ferry, Lucian cannot resist adding the Bandulu tag to the

greying, decaying, walls of Munich's Ultraschall. The dancing also continued, carried through right into the birth of acid, by which time Jamie and Lucian had joined forces with John, who was originally a northern soul man.

But the initial inspiration for Bandulu came from the dip the scene took in 1990.

"Music was going soft then," says John. "It was all Kylie Minogue, all pop music. So we just decided to each put £50 in a pot and go into a studio."

Contacts with the people running Creation led to the setting up of Infonet as their home label, followed by a steady flood of releases as Bandulu, all managing to finely combine the sounds which

they had picked up during their youth.

Constructing a highly eclectic brew of techno, electro, reggae and raw dub, they stayed firmly underground (an economic =





Skunk rockers, (top to bottom) Lucian, John and Jamie







A LARGER THAN LARGE CHARGED SELECTION



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SUGA BULLIT

THE MUSIC SUGA

BULLIT MAKE

SETS THE GROUND

FOR THE NEW

ECLECTICISM

WHERE JUNGLISTS

ARE INTO HIP HOP

ARE INTO JAZZ

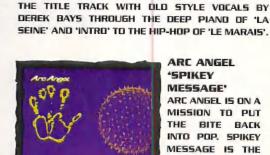
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expression rather than a musical one) and continued to record individual projects under monikers such as Sons Of The Subway, Escobar and Shy Man. The group's split with Creation, which followed the label's signing of Oasis, led to a crisis.

"It was really frustrating," notes John. "When we got dropped by Creation, we found ourselves back with our own label. We'd come full circle and we weren't sure of where to go."

Luckily, they were picked up by blanco y negro, an offshoot of Warners. But for a band who seem proud of independence and control, this could have been a serious sell-out.

"It's actually not how you'd think," says John. "The truth is, we didn't have control at Creation. They would never tell us when our records were

being released. You need loads of luck to make it with an indie. But with blanco, we have total control and total support. They have given us something to work for."

The encouragement of a major label has resulted in the purest and cleanest Bandulu sound to date. The group's third album, "Cornerstone", is a concrete expression of their diversity. Distilled from 15 years of dance culture, it's a cocktail of heavenly ingredients, from the elliptically-voiced lyrics flowing over the junglistic "Selah", to the hooks which effortlessly dangle on "Deep Sea Angler", to the thudding intensity of "Jester". Sometimes a track throws them into a dub-style free-fall, blissing out with a sound sooooo slow that just keeping up with the beats could kill you.

"It's a double vinyl release," declares Jamie.
"The idea is that a piece of vinyl is a DJ's tool.
All the rough styles, the individual elements

"One reason a lot of techno acts don't doesn't mean tracks can't be played out."

"At the same time, it's a refined version of our sound," adds Lucian. "Most of the

songs are on the first side and the blend is just perfect. I think it's probably the truest Bandulu sound so far."

FIRST and foremost, Bandulu are about moving the dancefloor and "Cornerstone" is dancefloor music at its very, very best. It's a release which has led, with fearsome logicality, to them leaving the studio behind and moving on up from 20-minute half-cocked appearances to 45-minute live sets.

"The first time we played, we just had a DAT and mimed to it", says Lucian. "That's what we thought we had to do."

It's taken them a while to develop their own space within the live techno fraternity,

to learn how to work a crowd, how the elements fit together, but Bandulu are now one of the fiercest acts on the circuit. But that's not good enough for them. They say they're determined to continue stretching themselves.

"Every time we've gone out, we've tried to take it up another level,"

says Jamie. "At first we wanted to bang it, so that's what we did. Then we started to widen our scope.

"One reason a lot of techno bands don't cut it live is because they are playing armchair techno. If you go to see The Black Dog live, you're not going to dance your arse off. You are going to have to listen to it. It's the same with B12 and Autechre. Because we have had to refine our sound for live work, we feel more at ease with what we're playing on stage, which means we can sit back and concentrate on the show."

With John and Jamie slashing up the basslines, treating the rig as if it's a multi-playing turntable, and Lucian leaping around, piling the pressure on, the actual amount of sitting back they do is, in fact, very little.

But the transition from fitting a set in with the DJs at a club to headlining

as a gigging band in your own right is still pretty tough. Even for one of the fiercest outfits on the circuit. Jamie, Lucian and John have built up

their reputation by giving club crowds the full-on Bandulu fever. They are now getting to the stage where people come to see them, not the DJs.

"The problem is, if a band comes on between Luke Slater and Jeff Mills, you don't want to stand there and listen to some techno noodlings, you want to still dance your arse off," says Jamie. "The way we look at it, we want to rock it more than the DJs. We want people to be knackered by the time we come off. If we don't kick it off in every club we play, we know have to work harder on the show."

The trio are also keen on finding fresh territories to conquer.

"We get bored with playing the same place after a few times," explains Jamie. "What we want to do is go places where they don't know us, where we can

"Sometimes, life on the road can be a right pain in the arse," reveals Lucian. "But mostly we love it. It's brilliant to get out with the boys, with each other,

taking the music to different people in different places."

"What we want to do is entertain," says John, summing up the Bandulu philosophy "At the end of the day, it's all about entertainment."

The next day it's on to Würzburg in Germany, to a club nobody has ever heard of. It doesn't sound too promising, but as the experiences of both The Paradiso in Amsterdam and Munich's Ulraschall have proved, you should never judge a book by the cover.

'Cornerstone' is out now on blanco y negro



With his close pal Ben Long, Jamie Bissmire has also been producing mesmeric, straight-as-a-die-with-no-frills-hanging-off techno cuts under the moniker of Space DJZ. The duo have released four singles to date, all on Infonet, culminating in the recent pig-sticking monster, "Return To Earth".

"Space DJZ' tracks are purer and more obvious than the stuff I do with Bandulu," says Jamie. "With Ben being my best mate, it's clear that we would one day sit down to do a track together, but working with him means the sound is going to be completely different to that

of Bandulu."





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you go to see The

you're not going to

dance your arse off"

Black Dog live,

they're playing

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LAUNCH 12/A

zone a c j bolland (belgium) dave angel cristian vogel

zone b eric powell mark williams craig thomas hazy

> zone c paul thomas with guests

10/5

zone a
damon wild (nyc)
david holmes
daz saund
neil o reilly
zone b
brenda russell
angela matheson

controlled weirdness

zone c paul thomas with guests

19/4

zone a
joey beltram (nyc)
luke slater
billy nasty
zone b
mr c
richard grey
hero u d a
robert brand
zone c
paul thomas
with guests

17/5

zone a
frankie bones (nyc)
the advent (live)
justin robertson
craig thomas
zone b
mark broom
lee grainge
terry mitchell
zone c
paul thomas
with guests

25/4

zone a
robert armani (chicago)
colin dale
fabio paras
craig thomas
zone b
evil eddie richards
jim masters
michael savage
zone c
paul thomas
with guests

24/5

zone a
juan atkins (detroit)
ian pooley
phil perry
zone b
eric powel
matt simons
asad
ian o'brien
zone c
paul thomas
with guests

3/5 1/2 PRICE PARTY

zone a
steve stoll (live nyc)
colin faver
trevor rockliffe
warlock
zone b
russ gabriel
diy (digs and woosh)
dan briggs
patric mcdonnell
zone c
paul thomas
with guests

31/5

zone a
woody mcbride
(minneapolis)
luke slater
dean thatcher
tony sapiano
zone b
mr c
craig thomas
kenny c
zone c

zone c paul thomas with guests

location: new collesium I nine elms lane vauxhall london sw8 admission: only £7 b4 Ilpm / £10 untill 3am / £5 after (students with id £7 all night) information line: 0171 582 0300 / 0973 256 028



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Tribal Gathering

triballathe



gathering

Probably the greatest dance music festival in the world, ever, Tribal Gathering '96

looks set to be the definitive outdoor event this year.

Sponsored by Muzik and supported by an all-star cast of the world's top DJs and live acts, if you're not planning on being there, maybe our cut-out-and-keep guide will change your mind. And if you are going, let Muzik be your official teacher in the ways, whys, wherefores and wibblings of the 19 hours of music, 30,000 punters and countless supernovas of the club galaxy you will find yourself confronted with.

Everybody in the place...let's go!

words Calvin Bush, Sonia Poulton and Kieran Wyatt Tribal '95 pictures Raise-A-Head



Tribal Gathering

SITEPLAN

WHO'S WHERE AND WHERE'S WHO AT TRIBAL GATHERING

TRIBAL TEMPLE

Matt Tangent

Danny Rampling

TIP/Cosmosis (live)

Slinky Lizard (live)

Technossomy (live)

Planet

Phunk

James Munro

Tin Tin

Koxbox

DJ Dag

Jon Cooke

Phil Perry

Billy Nasty

Fabi Paras

Fluke (live)

DJ Dominic

PLANET PHUNK

Jon Carter
Richard Fearless
St Germain (live)
Keyboard Money
Mark (live)
LTJ Bukem
Nightmares On
Wax (live)
Justin Robertson
Lionrock (live)
Coldcut/DJ Food
Dave Angel (live)
Gilles Peterson
James Lavelle

STARSHIP UNIVERSE

Steve Johnson
Graeme Park
Daft Punk (live)
Josh Wink
Armand Van Helden
Leftfield (live)
Paul Oakenfold
Black Grape (live)
Gayle San
Chemical Brothers (live)
Underworld (live)
Carl Cox
Laurent Garnier

EROTICA

Bob Jones Ashley Beedle Doc Martin Gordon Kaye Shiva (live) Claudio Coccoluto BT (live) Pete Tong Blue Amazon (live) Sasha DJ Sneak Marshall Jefferson

Tribal Starship Universe

Planet Cyberpunk

NEXUS

Slipmatt

Kenny Ken

Fun Fair

Shanari-

Planet

Planet Enotica

Fun Fair

CYBERPUNK

Mr Oz
Simon Shurey
Derrick Carter
Slab (live)
Colin Dale
Scan X (live)
Manu Le Malin
The Advent (live)
Dave Clarke
CJ Bolland (live)
Conemelt
Andrew Weatherall
Technova (live)
Jeff Mills

Lomas DJSS SHAN

DJ SS
Vibes
Brisk
Swanee
Dougal
Dazee

Dougl
Depth Charge

SHANGRI-LA
Weird Beats Collective
Joi
Enviromental Science
Wild Cat Will
Depth Charge

Bungy
Randall
Peshay
Metalheadz (live)
Doc Scott
Seduction
DJ Rap
Sy
Hanif Kureishi
Ben Richards
Irvine Welsh
Geraldine Geraghty
Derek Dehlarge
Kirstie McAra
Alex Sparrow
Simon Fathead

Dean Thatcher

ASTRAL NUTS (EYE Q/ HARTHOUSE TENT)
Bill & Ben
Vandal Sound
Oliver Bondzio
Alter Ego (live)

Oliver Bondzio
Alter Ego (live)
David Holmes
Hardfloor (live)
Paul Doherty
Darren Emerson
Bandulu (live)
Luke Slater
Earth Nation (live)
Frank Lorber
Der Dritte Raume (live)
Sven Vath
Space DJZ

All guests correct at the time of going to print. Check on arrival for confirmation

DREAM DATES

Okay, so it's pretty damn impressive already. But what fine-tuning would the star turns of Tribal Gathering '96 carry out to make it their ultimate dream date?

DJRAP

Where would you hold your dream Tribal Gathering? Palm Springs or Hawaii. Who would be on the bill? Nirvana, The Orb and my indie band. We haven't got a name yet, but it'll either be Pandora's Bag or Garden Of Eden.



Who's on your guest list?

All the politicians. I'd get them on E and it might just change the country.

Which other DJ would you be most flattered to see dancing to your set?

DJ Hype, because I've never seen him dance.

Where will you chill out after the gig? And who with?

My luxury hotel apartment, with



Jean-Marc Barr (the French actor from "The Big Blue") to give me a post-gig massage.

J SAUL KANE

Where would you hold your dream Tribal Gathering? Madagascar.

Who would be on the bill?
Troublefunk and Elvis Presley at his peak.
What would you have on your rider?
Lucozade and chocolate raisins.

Who's on your guest list?

Kraftwerk, Serge Gainsbourg, Akira Kurosawa (the Japanese film director), Saul Bass and his wife Elaine. Where will you chill out after the gig? And who with? I'd stay in Madagascar with Gong Li, the star of "To Live" and "Raise The Red Lantern".

TIN TIN

Where would you hold your dream Tribal Gathering? The Casino Royale Hotel in Monte Carlo.

Who would be on the bill? Hawkwind, Michael Jackson and NWA.



What would you have on your rider?

A gallon of ether, three tubs of ice-cream, meths and some Spanish Fly.

Who's on your guest list?

The Queen Mum, "The Clangers", Dougal from "The Magic Roundabout", Baron Munchausen and my landlord, just to freak him out.

Which other DJ would you be most flattered to see dancing to your set? Dave Clarke

Where will you chill out after the gig? And who with?

Anywhere with Cindy from Volume

Anywhere with Cindy from Volume 24 of "Club International".

DANNY RAMPLING
Where would you hold your dream Tribal Gathering?

Where would you hold your dream Tribal Gathering?
Stonehenge. With all the fences down.
What would you have on your

Tasty Mexican mushrooms, pink champagne and lots and lots of herbs.



Who's on your guest list?

The Dalai Lama, Timothy Leary, Uma Thurman, Carrie Otis and Trade's Laurence Malice.

Which other DJ would you be most flattered to see dancing to your set?

Any of them!

Where will you chill out after the gig? And who with? The Backyard Club in Thailand.

GRAEME PARK

Where would you hold your dream Tribal Gathering? Ayres Rock in Australia. Who would be on the bill? A P-Funk special with Parliament and Funkadelic.

What would you have on your rider?

Glenfiddich, Holsten Pils, Camel Lights, peanut butter sandwiches and a photo of my girlfriend.

Who's on your quest list?

Lord Byron, Annie Lennox, Stan Collymore ('cos I had a great night out with him last week), Steve McQueen

Which other DJ would you be most flattered to see dancing to your set?

Frankie Knuckles

Where will you chill out after the gig? And who with? Punta Del Este in Uruguay with Jenny.



CJ BOLLAND

Where would you hold your dream Tribal Gathering? Antwerp Sports Palace. Nothing like this ever happens in Belgium. Who would be on the bill? Kraftwerk, PJ Harvey and Vangelis 20 vears ago.

What would you have on your rider?

Amarretto, lasagne, and Jacob's Club orange biscuits.

Who's on your guest list?

Rowan Atkinson (as Black Adder), John Major (so that I can blow his head off), John Lennon, Demi Moore, and Craig Charles and the Red Dwarf crew.

Where will you chill out after the gig? And who with?

On top of Ayers Rock with Alicia Silverstone.

NINA WALSH (SLAB)

Where would you hold your dream Tribal Gathering? Iceland.

Who would be on the bill? Beastie Boys, The Clash, and a duet of Aphex Twin and Pavarotti.

What would you have on your rider?

Buttered popcorn, flavoured jelly beans, pink towels with tartan rabbits on them and a bottle of Aloe Vera. Who's on your guest list?

Nicholas Cage, Roger Rabbit, Albert Einstein, Jo Brand and Pauline Calfe.

Where will you chill out after the gig? And who with? A giant bubble at the bottom of the Caspian Sea with

Bigsby, my rabbit. Do I fancy the rabbit? Don't be perverse!



Where would you hold your dream **Tribal Gathering?** It would be great in the middle of

the Redwoods in the Avenue Of The Giants in Northern California. Who would be on the bill?

Tibetan monks, 10,000 shamen drummers, all of them playing the same rhythm, and a musical communion

with extra-terrestrials. Who's on your guest list?

Ravi Shankar, Tori Amos and Jimi Hendrix.

Which DJ would you be most flattered to see dancing to your set?

Dubfire from Deep Dish.

Where will you chill out after the gig? And who with? Capri, to swim in the Grotto Azora with all my friends.

ARMAND VAN HELDEN

Where would you hold your dream Tribal Gathering? The Taj Mahal.

What would you have on your rider?

A mad salad, a plate of home-made paella, Pennealla vodka and Vittel water.

Who's on your guest list?

Wu-Tang Clan, the Suburban Base crew, Bounty Killa and George Lucas.

Which other DJ would you be most flattered to see

dancing to your set? Any would flatter me.

Where will you chill out after the gig? And who with? Cape Verde Islands off Africa. I wouldn't take anybody

there, but I'd certainly leave with somebody!

SASHA

Where would you hold your dream Tribal Gathering? At the Pyramids in Egypt or on an island in the Caribbean. Who would be on the bill? Radiohead, Smashing Pumpkins and Depeche Mode.

Who's on your guest list?

Robert De Niro, Peter Sellars, Jim Belushi, Oliver Reed and Brandon Block

Which other DJ would you be most flattered to see dancing to your set? Simon Bates

Where will you chill out after the gig? And who with?

A shack in the Himalayas. With my girlfriend.



Where would you hold your dream Tribal Gathering? The island of Bequia in The Grenadines

Who would be on the bill? Massive Attack, Bob Marley and Goldie

What would you have on your rider? Frozen vodka.

Who's on your guest list?

Keith Allen, Brian Lara, Kate Moss without her dorky boyfriend, Beastie Boys' Mike D and Bridget Fonda. Which other DJ would you be most flattered to see dancing to your set?

DJs can't dance. Didn't you know that?

Where will you chill out after the gig? And who with? Paris with Bridget Fonda.



Kermit (Black GRAPE

Where would you hold your dream Tribal Gathering? At Bills River Falls in Jamaica. It's amazing. Who would be on the bill?

Too many bands to mention.

What would you have on your rider? Anything anybody wanted.

Who's on your guest list?

I'm not elitist, so it would have to be personal friends. I try to keep away from all that showbiz stuff.

Which DJ would you be most flattered to see dancing to your set?

Never mind the DJs, I'd want Jimi Hendrix.

Where will you chill out after the gig? And who with? I'd stay in Jamaica, I don't know who I'd be with. I've been away for five months and I can't think right now.

GEORGE (NIGHTMARES ON WAX)

Where would you hold your dream Tribal Gathering? Vagatar Beach in Goa. Who would be on the bill?

Quincy Jones and Curtis Mayfield. What would you have on

vour rider? Herbs, fried chicken and a

tequila slammer. Make that a couple.

Who's on your quest list?

The whole Conservative Party, to come and see what weed's really about, Kate Moss, Nelson Mandela and the entire Zulu nation. I know that's a lot, but I always take the piss when it comes to quest lists.

Which DJ would you be most flattered to see dancing to your set?

Kool Herc. But he would probably just stand there in his cowboy hat.

Where will you chill out after the gig? And who with? It would have to be on a remote, deserted island in The Phillipines with my one-and-only.



JON CARTER (MONKEY MAFIA)

Where would you hold your dream Tribal Gathering? My back garden. Erm, if I had one, that is

Who would you be on the bill? DJ Ruth, a reformed Faith, Hope & Charity, and Jimi Hendrix.

What would you have on your ride?

A load of Tepinyaki, Northern Lights weed and some jungle juice.

Who's on your quest list?

DJ Ruth, Bootsy Collins, our lovely Queen and her Mum, and Jimi Hendrix. That would be fucking incredible. Where will you chill out after the gig? And who with? A beach in Jamaica with my son Sam.

OLIVER BONDZIO (HARDFLOOR)

Where would you hold your dream Tribal Gathering? Japan.

Who would be on the bill? Michael Jackson and Kraftwerk. What would you have on your rider? Pasta and tiramisu.

Who's on your guest list? There's no guest list tonight!



Where will you chill out after the gig? And who with? Ibiza. And it would have to be with my girlfriend!



BILL & BEN

Where would you hold your dream Tribal Gathering? Iceland.

Who would be on the bill? Underground Resistance, Drexciya

and Suburban Knight.

What would you have on your rider?

About 25 incredibly voluptuous women. Or just one really nice one!

Who's on your guest list?

Elvis Presley, Bob Marley, Brian Eno, Che Guevara and Bruce Lee.

Which other DJ would you be most flattered to see dancing to your set?

Pumpkin. He's dead, so we would be amazed as well as flattered.

Where will you chill out after the gig? And who with? At home with the voluptuous birds!



THE SURVIVOR'S GUIDE Twelve Essential Items Every Tribesperson Should Have

1 ROADMAP

Will minimise pre-Gathering stress brought on by trying to find the bloody place.

2 TAPES FOR CAR STEREO

Believe us, you really do not want to have to listen to Radio Oxford on your way up there. And don't forget those chill-out tapes, too, for the post-Gathering comedown.

3 SLEEPING BAG

We've all got to take a breather at some point. And this will prove to be very useful during those threeday BT breakdowns. The flashy and/or optimistic could bring kingsize doublebags for loved-up love-ins.

4 DISTRESS FLARES

Handy when you lose your mates (as you are bound to do at least 45 times). Also indispensable if you stumble into a Jeremy Healy set.

5 BOG ROLL

One for the capitalists. People will offer you silly amounts of the green folding stuff for just a few squares, and you can then keep yourself in rare Metalheadz dubplates and Sasha bootlegs for the rest of your life.

6 F00D

Unless weaned on vindaloos from an early age and bearing the constitution of an ageing rhino, think carefully before trying out any festival food. Old George Peculiar's Muckburgers are not for the delicate constitution. Veggie samosas should be checked even more closely. We've still to find one that actually says 'fit for human consumption' anywhere on it.

7 WATER BOTTLE

Drink plenty of this stuff, as those tents will be sweatboxes come rain or shine. Can also be poured over yourself for that authentic 'l'm fahkin' hardcore, me' look.

Tribal Gathering wouldn't be the same without thousands of whistles going off. You will feel under-dressed without one. A must-have during Jeff Mills' set, although junglists might prefer to go for a hunting horn. But remember, this is the Oxfordshire countryside, so don't be surprised to find the Blackburn Leys Horse &

Hounds Hunt hoofing it across the Nexus stage if you puff too hard.

9 CIGARETTES

A superb pulling device. Even if you don't smoke, take some anyway (but not Peter Stuyvesant, guaranteed knock-back material). Also present top entrepreneurial opportunities (see Bog Roll for details).

10 CANS OF COKE/BARS OF CHOCOLATE

The munchies will strike at least once during the 19 hours, so stock up on sugar-rich junk-food. Tarquin ravers will easily be distinguished at this stage, as they will be the ones chowing down on vol-au-vents and smoked salmon.

11 PEN AND NOTEBOOK

To take down the addresses of all those "best friends" you make. Also a useful reminder of what towns to avoid after you've been molested by the 30th gurning E-head that night. And, of course, hardcore trainspotters will need a walkie-talkie link-up to fellow team members in each tent, so as not to miss out on a single vital track anywhere on site.

12 UTILITY BELT

If you are going to follow this guide properly, you'll need somewhere to put all this stuff, thereby allowing you to keep your hands free to throw those wild alien disco shapes on the dancefloor.

Shurgi

Never has one man done so much for so many people who just want to dance. PAUL SHUREY, the man

behind Tribal Gathering, on how he vibes the tribes

IF there's one person you certainly don't want to be on Saturday May 4, 1996, it's Universe's Paul Shurey. The amiable 35-year old is the co-ordination brains behind the entire Tribal Gathering festival, with the problem of organising 19 hours of music in eight different arenas for a crowd



While you're busy pushing your trolley out to the furthest reaches of your chemical subconscious, it's Shurey who will have to deal with the moody artist who won't leave his dressing room because the red Jelly Babies haven't been removed from his plate. It's Shurey who will be worrying about the blockage in Portaloo 78 which could soon flood the whole site in a tidal wash not seen since the says of Noah. It's not a pleasant task at the best of times. But more so if all around you are a bunch of top nuts having the best time of their lives.

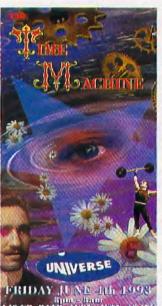
Shurey's own background reveals a deep love of music. Here's one promoter who didn't decide to take dance music on because he was tempted by the call of those greenbacks. In fact, he has been

involved in the music industry full-time since he left college at the start of the Eighties to sign a record deal with EMI as a member of a psychedelic rock act called

Mood 6. The band may not have filibustered their way into the "Guinness Book Of Hit Singles", but they did at least get three singles and an album in the shops. From there, Shurey somehow found himself playing keyboards with Serge Gainsbourg, the legendary French crooner, even kipping in his flat for six months.

Shurey was next employed as a regional promotions man for London Records, and it was while driving across the West Country

on this job that he first came into contact with the emerging illegal party scene. The vast open tracts of undisturbed land around those parts had brought the travellers out in force and the likes of Spiral Tribe, Circus Warp, Circus Irritant and Mutant Dance were all busy organising thriving illegal raves. Before long, an inspired Shurey had









had also decided to start organising his own illegal parties.

"We used to do them anywhere

from the Midlands down to Exeter." he recalls. "We had to change our name every time we did one. Factor E. Brainstorm and so on. We would have four or five meeting points. Then all of the convoys would

converge from different directions at the same time at a pre-arranged point, and a truck with all the equipment on would lead the way to the site. By the time the Old

BELIEVE IT OR NOT Things you may or may not have seen at Tribal Gathering '95

Top fashion designer Daniel Poole trying to give money away.

A group of Germans refusing free money from Daniel Poole because they thought that he looked a little too suspicious.

The Prodigy's stunning live show being interrupted by a man trying to punch them.

DJ Dag thinking the stage-invader during The Prodigy was part of the set and pissing himself laughing. ☐ Easygroove threatening to throw

his wages into the crowd because he thought he'd been underpaid. A rather 'confused' punter who thought he saw Eric Cantona in the

crowd and chased him for around half an hour. The gatecrasher who jumped over

the fence, broke his leg, and went straight to hospital. Organiser Paul Shurey swanning

around in a motorised golf cart due to a broken leg.

THOSE WHO ROCKED IT Tribal Gathering '95

The Prodigy Nick Warren **Billy Nasty** LTJ Bukem **Orbital**

UNIVERSE

Bill knew anything about

it, we would have around

Amazingly, Shurey was

never once arrested. If

the police turned up, he'd

just pass himself off as a

concerned member of the

public and offer to help

them get the site cleared

as soon as possible. Years

later, after Universe had

gone legit, a member of

the police Pay Party Unit

discussions on a proposed

approached him during

Universe event. He was

well aware of Shurey's

days on the illegal party

scene and was delighted

decided to go legal".

that "we'd seen sense and

The first legal Universe

party took place on Friday

August 30, 1991 at a site

close to Bath. The artists

featured on the bill that

night included Sasha, DJ

Rap, Easygroove, Human

Resource, Bizarre Inc and

the event cost £20, which

year's blockbusting Tribal

better deal. But even back

were running things that

"I remember going over

to a World Dance party to

Gathering look like a far

then, it seems Universe

little differently.

"What the fuck is this, you must be

Universe continued to hold larger

Nineties, including Adventures On

Soul & The Universe and In 2 Orbit,

accumulation of knowledge and

Outlander. A ticket for

makes the £29 for this

2,000 people inside and

a blocked road.

SUMME

acumen, and the company bankrupt. Hooking up with

his new partner,

the pair brought on a scale which had previously

the legendary Final Frontier at Club UK. Its success encouraged them to start Tribal Gathering year's incredible relaunch at the brand new site at Otmoor Park in Oxfordshire.

event and feature a tiny alternative rock stage. The same way that Glastonbury once tucked dance music away on a small stage.

However, that doesn't mean organising a festival on this year's scale has been any easier.

"The major difficulty is that there are no set rules. It's all a very

arbitrary process depending on

they were going to object, without giving any explanation. You never get any reasons for anything. The whole thing is a game. You've just got to learn how to play it."

of UFO sightings in the world. Two more Tribal Gatherings followed that

summer. But their enthusiasm and passion for the music had pretty much overshot their business

UNIVERSE

UNIVERSE

ody soul & the universe

sadly went

lan lenkinson. techno to London

been scoffed at when they began up again, paying the way for last

Shurey, though quietly spoken, isn't one to hedge his ambitions. He and Jenkinson even have their own five-year plan, "to create what we hope will become the biggest musical event in the UK". He also has a bit of revenge on the rock festival circuit in mind.

"Hopefully, it will get to the stage where we organise a three-day

which police force and council you have to work with. Despite the fact that we have proved we are able to put on professional, well-run events where safety is paramount, it's still a battle. Far more so than if we wanted to close off the centre of Bath and put on Luciano Pavarotti. That would be really easy compared to a dance party in the middle of nowhere.

"After last year's Gathering, the police wrote a glowing report. But then this year they started making noises to the effect that



FACE FACTS

Those Tribal Gathering 🕖 statistics in full

☐ The capacity of last year's Tribal Gathering was 25,000.

This year's is 30,000. ☐ The festival site is nearly 200 acres, with 100 acres for parking.

☐ 400 stewards will be on duty, at a cost of £60,000. They're hired from Specialised Security, a Scottish security company.

 Another 1,100 staff are also involved.
 Last year's Tribal Gathering had around 60 police officers on duty, costing £8,000. This year's figures are expected to be a

great deal higher.

☐ Tribal Gathering's total expenditure is over £500,000. This is roughly divided in two, between paying the artists and DJs, and production costs

☐ Around £35,000 will go on backstage hospitality alone.

☐ The man who co-ordinates the booking of the circus acts and fairground rides is called Bill The Robot.

☐ The capacity of each tent is as follows: Starship Universe (6,500), Erotica (3,000), Tribal Temple (3,000), Astral Nuts (3,500), Planet Phunk (3,500), Nexus (4,500) and Cyberpunk (4,500).

☐ The Starship Universe tent has the largest sound system. It outputs just short of 100 kilowatts of pumping stereophonic power. ☐ There will be 23 vans selling food on site.

100,000 bottles of water will be sold, in addition to the standpipes of free water.

☐ 20,000 toilet rolls will be used. There will be 200 portaloos and six payphones. ☐ Of all the bizarre requests on artists' and

DJs' riders, last year's most unusual included a demand for roses in the dressing room and a plea for total silence backstage. Needless to say, neither were catered for.

☐ The fencing around the site runs for five kilometres and is some 11 feet high. Only one gatecrasher was recorded last year. He jumped the fence, broke his leg and had to be taken to hospital.

The total length of electricity cable used will exceed 500 kilometres.

There will be 50 first aid people on site at all times, as well as four ambulances.

☐ The production is organised by the Mean Fiddler's Melvin Benn, who also takes care of the Fleadh, Phoenix and Reading Rock festivals, and who organised Metalheadz' recent national tour.

 People living in the vicinity who object to the festival are offered the choice of a free weekend in London, Oxford or on the South Coast. Last year, 50 took advantage.

In total, there will be 168 hours of music. That's equivalent to one whole week.

∃ Er, that's quite enough, don't you think?

HOW TO GET THERE

By Road: Approach the site by the M40 motorway. If you're coming from the south, exit at Junction 8 to Oxford. If you're coming from the north, exit at Junction 9, taking the A34 to Oxford. Then just follow the signs for the Tribal Gathering Park & Ride scheme.

If you're coming from the south-west or anywhere to the west of Oxford, simply follow signs on the ring road for the Tribal Gathering Park & Ride scheme.

By Rail: Travel to Oxford station. A shuttle bus service will operate to and from the Tribal Gathering site.

By Foot: Turn left at London and follow the crowds, listening out for tell-tale signs of repetitive beats and stomach-churning basslines.

By Air: No provision has been made for helicopter landings. Parachutists are advised to be wary of the large sharpened spikes on the roof of each tent.



buzz sound around, it took place on April 30, 1993, on a farm in Wiltshire with the highest incidence

give out our first flyer," says Shurey. "The flyers were very different

fucking mad"

Tony De Vit

words Dave Fowler pictures Stephen Sweet

Play a few records, get paid a wad of cash. ON THE FACE OF IT, FOLLOWING A DJ AROUND ON A Saturday night seems a mundane enough task. But this is no ordinary night. For the DJ in question is (Tony De Vit.) What materialises over the course of some 20 hours is little short of a Homeric odyssey, a voyage which leads from a converted custard factory to a re-invented gin distillery, from the heart of deep, pumping house to the inferno of NRG-techno, from innocence to experience. And from the ridiculous to the sublime.

Saturday night for mixer extraordinaire WE'RE at the plush studio of Tony's V2 Recordings and new Jump Wax imprint, a set-up which he shares with co-producer Simon Parkes. Based on the third floor of a thriving art and media business centre in the former Birds Custard factory in Digbeth, Birmingham, all human life is here. From installation artists and dance troupes to conceptualists and humourists.

Tony is busy at work, overseeing seven new treatments of his "Burning Up" single and polishing off the final track of his latest remix album, "The Remixers - Tony De Vit". The album features 16 tracks and is the first in a new Fantazia series. We wait and, moments before being swallowed whole by a voluptuous leather armchair, he finally emerges, lean, suntanned, tattooed and smiling, to make tea and offer biscuits. But first things first. Just how do you pronounce his surname?

France around the time of the Revolution. They were escaping the guillotine. So they must have been royalty..."

"De Vee", that's how you should say it," he insists, with a fetching Midlands twang. "Everybody insists on calling me 'De "My ancestors legged it from Vitt', but that's wrong. I did some research on my name and discovered that my ancestors legged it from France around the time of the Revolution. They were escaping the guillotine. So they must have been royalty.

Oh, for the life of a hard-working DJ.

TONY DE VIT?

But there's hard work and there's hard

work... For example, how long is a

Our discussion on genealogy is cut short by a call on Tony's mobile phone, urging us to hurry back to his Handsworth Wood house to pick up his records, and our wheels for the night, an eight-seater Honda Previa. As we pass it in the drive, it looks like some kind of suburban spacemobile.

But stepping inside the house, there are even stranger sights to behold. Four huge tanks glitter with a variety of tropical fish which Tony names in Latin one by one, detailing their breeding habits just for good measure. The Johnny Morris of clubland then points out of the window to a converted garden shed. Two barn owls, two snowy owls and an eagle owl reside there. A pair of contrasting lava lamps and a plasma ball on the sideboard seem unimpressed.

"I'm a big 'Star Trek' fan, too," explains Tony, almost apologetically.

4.50pm

THE motorway to Leicester sprawls away into the concrete greyness of a drab Midlands Saturday. En route to pick up his fellow Trade resident, lan M, Tony checks his Rolex and looks in the back of the car to make sure he has all the right records for tonight's adventure. "I've got three clubs ahead of me and they all expect different types of music," he say. "Two of them, the ones in Northampton and Skegness, I've never played before, so I've brought two boxes and three record bags full. I've got about 250 records, so I'm sure I'll have what they want. I try to put the same type of records in the same box, so I know where I am. There's also a bag I definitely won't be opening until we get to Trade!

"I never play in any preset order. That would be as dull for me as it would be for the crowd. The art of the DJ is to analyse the club, the sound system and the crowd, and then communicate and entertain through his choices.

If Tony seems relaxed it's because, in a sense, the hard work has already been done. Tony has listened to the endless records he receives by post, Ian M has picked up rarities, acetates and promos for him from around the country, just as he does every week, and Simon has manned the studio. Tony's friend, Steven, has handled the bookings, his brother, Andrew, has sorted out the transport, and John in London has taken care of the business side.

Tony laughingly calls this team "Tony De Vit Inc". And with good reason. Thanks to them, he plays an average of 12 dates a week, all over Europe, juggling them with an increasingly hectic production and remix schedule.

7.20pm

BUT enough of such triflings. It's Saturday and it's getting on for National Lottery time. The Previa heads towards Skegness going like the happy clappers, so the Muzik posse can pick their numbers and dream of a life in the sun, 🗭



Tony De Vit

far away from repetitive beats and basements heaving with tantalisingly half-naked. E-drenched maidens. Sadly, we arrive three minutes too late to buy a ticket. Tony offers a pack of Mini-Cheddars by way of consolation. He seems bemused.

"I only play when it's triple rollover week," he laughs. On £500 (plus VAT) a set, does he really need to play at all?

SKEGGY. Costa De La Leceister, as they call it. Home to the first-ever Butlins, bingo, fish 'n' chips, the Funsplash indoor pool, an ocean of caravans and Fantasy Island. The latter, a theme resort in an giant plastic pyramid, is our first venue.

The bright red and blue neon palms over the entrance contrast with the driving rain blowing off the choppy North Sea. There's no white-suited Ricardo Montalban with accompanying dwarf to welcome us, no cries of "Dee plane! Dee plane!". The perma-tanned Tony pulls off a fairly good impression, though.

Away to our right, they're queuing up to ride in plastic

Seemingly oblivious to all of this, Tony forces his way through the hordes, past the stalls selling crisps, sweets, chips and racks of poppers, in the direction of the house cave, one of the five arenas on offer here. The room is packed and pumping, but it becomes even more so when Tony takes to the decks. He drops The Goodfella's mix of "Transformer 2", his own mix of "Theme From S-Express" and Nu Expansions' "Desire" in succession. The crowd responds appropriately.

they're chanting, "Go, Tony!" and several girls gaze with obvious desire in his direction. After a few minutes, the girls break down the metal fence to embrace him and have their pictures taken with him. But Tony is utterly unflappable. With the professionalism and charm of a Michael Barrymore or a Dale Winton, he smiles, kisses them, poses with them, and continues mixing. Even a confused dancer in a top hat and sunglasses who bangs into the decks leaves our man unruffled.

girl from Leeds.

"If only she knew," chortles Ian M, watching in amazement.

have all of your 10.45pm babies!" slobbers

AS the Previa zooms towards Northampton and the next gig, we get stuck behind a convoy of lorries. The rain is now coming down so heavily that it doesn't have time to run off the road, instead forming huge puddles which the on-coming traffic sweeps up and onto our windscreen, refracting headlights and causing occasional moments of mayhem. Constant travel isn't all fun, you know.

"The weather's the worst thing," confirms Tony. "During the last big snowstorm, we turned up three hours late for a club in Luton and the promoter was amazed we'd actually made the effort. Cars themselves can cause delays, too. An old Renault I once owned boiled up going to Trade, so we had to pee in the

radiator to get there. It smelt a bit, but it worked! Another car I had would run for five minutes, then conk out for five. We used to have to get it up to about 120 miles an hour and let it roll for as long as possible.

"I've gone through as many cars as I have record boxes. I've lost count of how many I've had, but it must be more than 10. I do more than a 1,000 miles a week and it just kills them. After I've had a car, it's only fit for the scrapyard. One car literally collapsed outside a club. We'd done 68,000 miles in it. We'd destroyed it. It never ran again."

Now awaiting delivery of a new Volvo T5, breakdown problems will hopefully soon be a thing of the past. But the distances will still cause difficulties. For Tony, it's often not a question of whether he wants to play at a club, but whether he is able to fit the mileage into his schedule. On Saturdays, that means planning shows around Trade, which he refuses to miss.

But going the distance has its attractions, too. The best welcomes he's had have been in the Shetland Islands ("We went to a Viking festival and they treated me like royalty")

clocking up air miles as well.

DISCOGRAPHY

"Feel The Love"/"Make Love To Me" (Rim)
"Higher And Higher" (Blue August)
"Burning Up" (Icon)
"To The Limit" (X:Plode)

'The House Collection Volume 2" (Fantazia)

STARCHILD - "Toccata" (Baby)
DEX - "What Is Going On?" (Boom)
WINX - "Don't Laugh" (XL)
ARTEMESIA - "Bits And Pieces" (Hooj Choons)

99TH FLOOR ELEVATORS - "Hooked" (Labello Dance)

MRS WOOD – "Joanna" (React) SHIMMON & WOOLFSON – "Stack The Galli" (Jamm)

ABIGAL — Constant Craving" (Humour)
MARY KIANI — "I Imagine" (Mercury)
JOHNNA — "Let The Spirit Move You" (PWL)
LONNIE GORDON — "Love Eviction" (X:Plode)
SISTER BROTHER — "Too Much Too Late" (Arista)

FUNKY DORY - "Good Times" (Labello Dance) MARC ALMOND - "Out There" (Mercury)

ZEITIA MASSIAH – "Sexual Prime" (Virgin) TAYLOR DANE – "Tell It To My Heart" (Arista)

TOM WILSON - "Technocat" (Pukka) CHAKKA BOOM BANG - "Tossing & Turning" (Hooj Choons) JINNY - "Wanna Be With You" (Multiply)

QUENCH - "Oreams" (Infectious) S-EXPRESS - "Theme From S-Express" (Rhythm King)

FULL MONTY ALL STARS - "Brilliant Feeling" (Arista)

99TH FLOOR ELEVATORS - "I'll Be There For You"

FARGETTA - "Music Is Moving" (Arista)

TRIGGER & AUBURN - "Do It" (Effective)

XPANSIONS - "Desire" (Arista)

CYGNUS X - "Turn Around" (Eye-Q)

(Labello Dance)

"Trade Volume 1" (Chrysalis) "A Retrospective Of House 1991-95" (Sound Dimension) "The Remixers – Tony De Vit" (Fantazia)

Singles

Mix Albums

Remixes

EPIK - "The Blob" (Aura)

RIZZO - "Housework" (Pure Groove)

XPANSIONS - "Move Your Body" (Arista)

RIZZO - "Tick Tock" (Pure Groove)

E-TRAX - "Let's Rock" (Chrysalis)

Midnight-ishTASTE at The Roadmender's in Northampton is jam-packed with 1,100 punters. The venue is a converted community arts centre with an older crowd than Skegness and

and at Pure in Oslo ("Brilliant. It was so fresh, they're so open-minded. I could easily live there"). And with a tour of Australia on the cards for next month, he will soon be

the promoter, Tyrone, welcomes us with a bottle of champagne.

Tony gets to work pretty much immediately, wowing the crowd with a harder, chunkier set than before, his selections including Tom Wilson's "Let Your Body Go" and the remix of Gypsy's "I Trance You". As he plays, he bounces and weaves over the decks like a boxer limbering up. The dressy, up-for-it crowd is suitably rocked and Tony is invited back on the spot. We then adjourn to an after-hours party at The Vaults, also in Northampton, where Tony gets a chance to talk about how he deals with the kind of fan worship he experienced earlier in the evening.

"Fans are never a pain," he says. "They can be embarrassing at times. but that's all part of the job. I get calls from people I've only met once in a club, asking for mixing lessons. You have to be polite, of course...

"You never know how fans will react, either. The last time we were in Wales, this lad who follows me all around there asked us back for a coffee at his house. It was about three in the morning. He got me to sign his newly-painted bedroom wall with a thick black marker. Then he threw the kitchen window wide open and screamed out into the street, 'Wake up you boring bastards, I've got a living legend in here!'. It was too much. We made our excuses and left."

TONY is trying to grab a quick bit of shut-eye in the back of the Previa. He only manages to fit so many consecutive dates into his schedule by pacing himself and cat-napping. It's something which, after 17 years of DJing, his body has come to expect.

He's remarkably clean-living for a DJ, although he's not averse to the odd blow-out, as startled DTPM-goers found out recently when he went on a vodka bender with Mrs Wood. Rumours of rather unlikely "techno babies" were flying around clubland for weeks, which Tony can neither confirm or deny. He was too out of it to remember.

6am

FINALLY, after a short stop at Scratchwood service station for petrol and a gulp of coffee, the moment of truth arrives. London. The big one. The Trade Experience.

Trade, where Tony once played a marathon 12-hour set, is his home from home. It's where the real Tony De Vit comes to perform. Pumping with testosterone and amyl, and sitting on a fine line between genius and madness, it's been called the best club in the world. It probably is. It's certainly not for the faint-hearted.

Underground at Turnmills, in the bowels of the former Gordon's Gin distillery, the 900-strong, mainly bare-chested crowd is already riding high from the talents of Steve Thomas. The canvas has been prepared and now the master can step forward, brush in hand.

Tony enters the soundproof DJ booth (superb for mixing, but rather less good for judging the reaction of the crowd) and caresses his first

record like a lover in the dark. Baby Doc and SJ are grooving away in the melée on the floor, Red Jerry is checking the tunes with the ears of a maestro.

The Trade crowd know their stuff and nothing less than optimum mode will suffice. When Tony plays a classy acetate, the punters instantly recognise that it's new. The dancefloor explodes. It's shoulder-to-shoulder, tight and very fierce. Stepping up a gear, Tony's tunes are light years ahead of anything he's dropped elsewhere tonight. These are the best sounds around.

As if to prove it, he seamlessly mixes Luxor's "Hypnotica" into Jon The Dentist's remix of "Demonic Emotions", the synth riff resounding around the dancefloor and sending the shaven-headed boyz in camouflage trousers and dog-tags into ecstasy. The looks on their faces say it all. They have just found out the difference between Nietzsche's man and superman. They rule the world in an acid-frenzied instant.

This is the sound of Phuture Wax, Lunatec and Noom. Of acid, emotion and NRG. This is the sound of the future, blowing away everything else we've experienced over the past 20 hours, reducing it to an almost meaningless rubble. This is the sound of Tony De Vit at his purest and most brilliant best. This is perfection.

"THE only thing which would take me away from DJing is if Jean Luc Picard appeared and kidnapped me aboard the Starship Enterprise," grins Tony.

Perhaps. But the faces on the floor say Trade is already a far-off planet, and Tony

De Vit is its ruler. He belongs to Trade and they will fight to the death to keep him. The crowd say kill Picard, blow up the Enterprise. They say stop the clock and freeze us forever in this moment in time.

'The Remixers - Tony De Vit' is out on Fantazia on April 22



Inside, it's madness. We walk into the happy hardcore arena, where the nutty boys and girls are whooping it up with horns, whistles and lightsticks against a backdrop which looks like a set from "The Flintstones". The music is frenetic, the eyes wide and the age limit low.

turtles through the Sea Aquarium. A girl wearing silver hotpants throws up uncontrollably. Another of Britain's waterways polluted. The attendant shakes his head and gives her a free ride. A turtle-full of DJs, including Blu Peter, is marooned in one of the fibreglass caves when an avalanche of polystyrene boulders falls on the rail. Surreal beyond belief.

Behind the crash barrier separating jock from throng

"Tony, I want to have all of your babies!" slobbers a Wonderbra'd "Tony, I want to

50 MUZII

a Wonderbra'd

girl from Leeds.

knew," chortles

lan M. watching

in amazement

"If only she



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dope and glory

After living in the shadow of its American cousin for so long, **BRITISH HIP HOP** is now experiencing something of a renaissance. The likes of The Brotherhood, Blak Twang and Darkman are ready to do some wack busting...

BEATS, WACK RHYMES, WACK, WACK, WACK, WACK. When it comes to British folks' attitude towards UK hip hop, only one word is appropriate. It could have been designed for it. As MCTY of the Ghetto Grammar organisation (a sort of hip hop night school) puts it, "UK

Rap is U Krap".

No other form of music has had such difficulty getting itself treated seriously in this country. And no other country has been so resistant to hip hop's charms. As long as it's Americans doing it, no problem, but get a British voice rocking the mic and interest vanishes.

"Saying 'British hip hop' became rather like swearing," notes Daniel X, half of 11:59 and the man behind the Ticking Time label. "You'd say it and people would go, 'Oh yeah?'. You knew they weren't taking you seriously.

There were times back in the Eightles when it seemed all this would change. But it has never looked likely in the Nineties. Until now, that is.

Now, the sleeper has stirred, with fresh independent imprints popping up and putting out genuinely high quality, genuinely interesting British rap. Virgin finally released The Brotherhood's album and (despite fears) it turned out to be a first-class hip hop record which displayed its London roots with pride. Conversations buzz with the news of this crew's single or that group's album. And people have stopped muttering "British hip hop" under their breath.

Whoever you speak to, rappers, producers, promoters or label owners, they're daring to show their optimism. British hip hop may be, could be, entering a renaissance. But nobody is getting carried away. They're seared of repeating the same old story.

'Every year we hear, 'It's going to blow, it's going to blow'," says Tulpanic of Blak Twang. "But we've all got to put our money where our mouths are and actually go out there and support it. If we don't, it's not going to blow anywhere."

Although there's a feeling that somebody needs to hit big before the scene can take off, most people working in hip hop in Britain believe that circumstances make the times more favourable than they've been for a long while. The reason?

Well, different people have different ideas. There are countless conflicting trends and tendencies, theories which overlap but point to alternative futures, and even disputes as to what hip hop is. This in itself is a positive sign of a scene which is alive and kicking. But talk to enough people and certain recurrent themes emerge.

Growth of a Nation

AS Africa Bambaataa once predicted, the hip hop nation has become truly universal. The international popularity of rap music has never been greater, saturating major advertising campaigns, hitting the charts and affecting street style all the way from Sydney to Senegal.

"Rap is more accessible to the market now," says Pogo, the veteran D1.

What's more, the breakbeat virus would appear to have infected other musical forms.

"Lots of the reto being released here now is very hip hop oriented, so it's crossing over more," claims Dobie, who records for Howie B's Pussyfoot label.

"People who a year ago would tell you they didn't like hip hop are now dancing to KRS-1 beats with vocals laid on top," adds Choice FM's DJ 279.

"I just hope we'll persuade some of those people who'll only listen to trip hop to get more into pure hip hop, says Dave The Ruf, the man behind Jeep Beat Collective. Mindbomb and Ruf Records.

"Record shops are shipping in more imports and radio stations like Choice are bang up-to-date," notes Mike Hamilton, the manager of Structure Rize, one of the most exciting groups to emerge in the last year. "There was a time when Britain was lagging behind America as it took

a long time for records to filter through here. Now it's basically simultaneous."

Strictly Business

FOR many people involved in British hip hop, this is no longer a game.

"People realise that their stuff's got to be the bomb to be noticed," states MCM, a man who made his name with Caveman and is now signed to Blindside as a solo artist. "When they go into the business side, they know they have to have a good attitude towards it.

This realism is being combined with a fresh sense of community and continuity. "There's a lot of unity between the groups now," observes DJ Pelt, formerly of 499. "There's none of that selfish attitude of, 'We're doing this, you're not hearing it

until it comes out'-type attitude. Everybody is helping each other. Which is how it is in the rest of the world.

"In the past, British rap has been really patchy," adds Roots Manuva, who is signed to Sound Of Money and is closely aligned with Blak Twang. "You'd get a lot of releases in January and then nothing until July. But with more independent labels and more people pressing their own tracks, there will an increase in continuity."

"I think it's definitely a good time for UK hip hop.

You've got certain key artists who are making moves which are helping everyone else.

1FM's Tim Westwood on the

British hip hop renaissance

You've got the commercial success of The Brotherhood, who are on a major label and are selling lots of records. They're getting plenty of good press and doing a lot of excellent shows, and their success alone is having a real knock-on effect. Then you've also got

individuals such as Blak Twang, who are opening doors for other people. Twang's a great artist and is very highly regarded. He is giving encouragement to other people in the scene. So, yeah, it's definitely a positive time. But what I would say is it's not really until the majors start investing in British rap music that the artistic community will be able to take it to a higher level. That is the bottom line. The majors really must start paying attention to the local scene for it to progress. It's not until they start signing groups, giving them some money to live on and buy the equipment they need, that people will be able to commit themselves to their artform. And that's when we'll see the UK scene really flourish."

Going underground

PERHAPS the biggest single factor in the rebirth of a UK hip hop scene has been its enforced status as an underground and unprofitable form of modern music. Left to their own devices, its practitioners have been forced to improvise and establish a cottage industry of their own. And they're starting to reap the rewards of their endeavours as, increasingly, Britain is being seen as a hot-bed of development within the genre.

"There is one major reason for the re-emergence of British hip hop," says 279. "It's because people are putting out their own material. That gives them more creative control, it means they can actually make the records they want to make.

The Brotherhood's Dexter points to how the UK seene has benefitted from its financial impoverishment.

"There was a time when there was lots of money and no ideas," he explains. "Now there's no money and loads of ideas. You make do with what you've got, when you get a bit of equipment you do the best you can with it. It makes you more creative. You have to use your brains.

Authenticity

WHILE the phrase, "Keep It Real" has had its day in the States, it does appear to have invigorated British rappers' attitude towards themselves.

"It's made everyone over here ask, 'What is real?'," says young freestyler-about-

jams, Skinny Man. "People want to see British artists rapping in British tongues about stuff which they can relate to. They want the scene to be real to itself.

As Dave The Ruf puts it, a British MC's rap may now be along the lines of, "I go down the chippy, come back, watch a bit of 'Red Dwart' and have a splift'

For Aqil from Scientists Of Sound, the fakeness of an Anglo-Yank accent is both obvious and pointless.

"It might sound American to us, but it sounds totally false to Americans," he says. "They're not having it... And why should they?"

The message is clear. If British hip hop is to succeed, not only here but abroad, it has to develop its own identity and sense of purpose.

"Before, we didn't really have music which we could call UK rap," says Darkman, Polydor's hip hop signing of some years. "It was all just pseudo-American."

DJ VADIM: The Creators, Peter Peter, Mr Sunshine,

Dynamic Syncopation, Louis Parker, A-Cyde, STS. DOBIE: DJ Bizznizz, Dexter, Pogo, Shorty Blitz. MCTY: Juice Aleem, Fallacy, Punk 1, Fantastic Raw.

Notes from the Underground

Names to watch chosen by names of today

279: Big Quam, D-L, Mr 45, Phoebe 1, The Uncanny.

POGO: Basiam, Jonzi D, MCTY, Nabba, Mad Riddler.

DEXTER (THE BROTHERHOOD): Blak Twang, Dru, Rush,

DJ PELT: MC Skeme, Section 13, Fantastic Raw.

DARKMAN: Keety General, Ad Lib, Haniel.

MCM: DJ Rumpole, Marga Marl-J.

London Posse.

DAVE THE RUF: Braintax, Godfather Of Weird.

AQIL (SCIENTISTS OF SOUND): The Uncanny, Haniel, The Shadow Cabinet.

TAIPANIC (BLAKTWANG): Roots Manuva, Fallacy, MC TY, Scientists Of Sound.

SKINNY MAN (SOUND OF MONEY POSSE): Louis Parker, Lord Redeemer, The Baskervilles, Little Lethal, the original Hard 2 Kill.

MIKE HAMILTON (GOLDEN YOUNGSTER): Culture Reids, Roots Manuva, Smurf.

2PHAAN THAT ALIEN (KALIPHZ): Scientists Of Sound. Bloodhounds, Urban South, Intelligent Madness, Hard 2 Kill, First Down, J-Large & DJ Anton, Peer Pressure, MCM, Katch 22, Yorkshire Rippers. DANIEL X (11:59 & TICKING TIME): Spice, Sister Nubia.

NEW VOICES

ATTITUDES to British hip hop are being examined and changed. Daniel X places his faith in the new wave of artists starting to make their presence felt.

"These young people are coming through fresh from the street," he says. "They're not bitter and twisted, and they have a whole range of different influences. They're coming from mad tangents.

These are the voices of Britain today. Cosmopolitan, media-literate, street-smart, determined and true. Kaliphz' 2phaan That Alien feels there is every reason to be optimistic about the future.

"People are fighting," he declares. "They're not sitting down and taking whatever is thrown at them.

Whether angry, abstract, loud or soft, these voices are sure to be heard. "I think this is the right time for British hip hop," offers Tuse, who runs the Sound Of Money label. "There are no other voices saying anything about this country. You might have thought jungle was doing it a couple of years ago, but now the vocals are so bleached out that it all sounds instrumental. Trip hop's instrumental, too. Either that or it's about students crying into their beer. Nobody says anything which makes people go, 'Yeah!'. That's where UK hip hop comes in. Everyone has shut up and it's going to give us some room to make some noise.

Promotion Hopefuls Muzik assesses the five major hip hop signings of 1996, plus five of the major minors

Name	Label	Rapping	Music	Street Cred	Crossover Potential
The Brotherhood	Virgin	Shyloe's intricate wordplay and downbeat flow is offset by the drive of Spyce's London rude boy chatter. Packed to the gills with cool references to English pop culture.	Trevor "Underdog" Jackson has given The Brotherhood a brooding, super-slick finish and a lot of boom on the baps. The single biggest factor in their sudden success.	They were spinning on their bonces in Covent Garden when it mattered (the early Eighties). However, an unfortunate tendency to talk about wanking in interviews undermines any trad machismo.	Shyloc's bizarre musketeer moustache might militate against it, but a smart album cover, good chat and strong marketing will probably take them there.
Eusebe	Mama's Yard/EMI	Despite complaints from the traditionalists, it's actually very good, with their singing skills adding a vocal flexibility to their lyrical lines. Funny stories and quirky ideas, but their accents can be a little indeterminate.	Nice melodies occasionally spoilt by clunking production and squelchy synth parps. Often so busy it sounds like six tracks all rolled into one,	Saybe has a history in hip hop, but any chance of cred was ruined by "Melody Maker" declaring theirs was "the best Brit pop album of 1995. No contest". That and a tour with JTQ. Whoops, there goes any fan base.	Where to?
Darkman (Polydor	A booming, dancehall-tinted voice. Lacking in flexibility and dexterity, but Naseemthumping at his best. Lyrically a tad poor ("Born in the Bush/Very very stush"), but hardly tempted by the Yankee dollar.	No settled style, Instead, a mixture of bits and pieces often drawing too much on a West Coast sound which has had its day.	A sound system boy. His tastes are too diverse for the real hardcore, but this is a vein which others have mined successfully.	He's looking for it, but trying to keep the heads happy too. He may end up getting lost between the two.
Honky	Higher Life/ Columbia	Semi-American drawls and sex galore, combined with the odd British metaphor.	Their new album, "Kuljit", is a deeply-layered funk brew with West Coast keyboard whines up top.	They're obviously looking for it, but rhymes about Uzis aren't going to cut the mustard when you're from Doncaster. Claim not to care what the British rap audience think of them anyway.	Quite possibly. OG's for the teenies, perhaps?
Kaliphz	London	Good on simple and traditional flows, they struggle at other times, while their accents range back and forth across the pond. At their strongest on cuts on the trad b-boy tip, like "Props 2 Tha Tru Skoo!".	Rated enough to be able to bring in a big-name producer like Wino on a few of their tracks and trying to draw on a range of sample-sources from Britain's pop past. But is that The Cure assaulting our pars?	Their b-boying past and ties to the Rocksteady Crew imbue all they do, particularly their knowledge that street credibility ain't about gang- banging, but skills. An old skool, inclusive ethic.	If "Gangsta's Paradise" can go straight in at Number One, there is no real reason why "Wass The Deal?" shouldn't. Except that it didn't
Black Twang	Sound Of Money	Total Big Smoke chatter from the ruff 'n' rugged London Posse school. Taipanic rhymes about money ("the Queen's Head") and promoters fucking up bigname Yankee gigs, showing his commitment to talking about things which mean something to his fan base.	Sometimes criticised as just backing for a voice, although their new work suggests a fast developing sound with oblique riffs circling above booming beats.	Having taken on and blown off the stage nearly every American act they played with last year, this lot have London's hip hop cognoscenti writhing at their feet begging for more. Down-to-earth, humourous, authentic and egotistical, they've got the support of their crowd.	Street style combined with melody and integrity. They are not likely to noteh up a Christmas Number One, but they are destined for good independent sales.
Scientists Of Sound	Downlow	Place themselves in a tradition running right back through Ultramagneties to Parliament to Sun Ra. But the Mothership Connection has here hardened into conspiracy theories and spiritualism. A William Blake Twang.	SOS have spent their years in the hip hop game trying to develop a noise to suit their thoughts and are now getting there. Space is the place.	Running against the "Keep It Real" trend is always risky, but SOS have a long enough history and pedigree to reassure the hardeore.	End of millennium angst, alien obsession and social neurosis might make a wide market for SOS. If, that is, the powers that be allow it,
Structure Rize	Golden Youngster	Varies from release to release as the whole crew get a turn in the limelight, but expect tight flows and intelligence. Transatlantic make-up (some of them grew up in the States) means Yank accents to the fore, but they do it here and make it work.	Tight and funky, these guys are not messing around with any below-par backing track. Listen to the size of the drums on "Yeah Yeah" and the way they're offset by that loping bassline.	Despite everybody's claims to the contrary, if you can say you've lived in Brooklyn, people over here are going to take you very seriously. It somehow still sounds a whole lot cooler then Brixton.	With a more reth flavoured sound in the pipeline, things could come good.
11:59	Ticking Time/ China	Simple styling allowing thought through. Concerned but also often capable of humour. Mid- Atlantic accents.	Drawing on reggae grooves, blues and funk, their sound isn't as hard as the younger guns, but has a depth most should envy, together with an interest in noises which will reward careful listening.	They play with a full reggae band and make determinedly populistic music, all of which could piss off the hardcore. Not that they appear to care much.	Musically, there's no reason why not, but they perhaps lack a brash enough image to make the break.
Roots Manuva	Sound Of Money	A deep, steady voice adding a reggae inflection to old skool rhythms. Capable of abstraction as well as clever narrative and even both at once. Absurdly talented.	Melancholie, jazz-filtered skanking tunes with superb buzzing basslines.	Closely associated with Blak Twang, he's in a situation where he can stretch his ideas as far as he likes and still hold onto the hardcore.	If there's any justice, Roots Manuva should be going places, big time. If we all hope hard and buy his cuts, who knows?





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Why Do DJs Fail To Show?

words Jonty Adderley main picture Raise-A-Head



You've paid 20 notes to see your favourite DJ, only to discover that he's topping up his tan in the Bahamas. What's the real story behind **DJ NO-SHOWS?**

STAR DJS AND SUPERCLUBS ARE NOW CENTRAL FEATURES OF A dance music movement which has grown from a cottage industry into a global phenomenon. Yet despite the increasing sophistication, DJ no-shows, that staple feature of the original scene, are by no means in decline. In fact, with a limited number of top names and an increasing demand for their services, the situation appears to be getting worse.

But why is it still happening at all? Are DJs too busy swanning around in flash cars or are cynical promoters reverting to scams and dodges to hoodwink you, the punter? Could it be possible that the two parties are in cahoots, working out ever more devious ways to cream off your hard-earned dosh?

Muzik's regular Those Who Failed To Show column, which encourages clubbers to write in and complain about DJ no-shows, has thrown the proverbial cat among the pigeons and occasionally caused great anger from those singled out for this kind of public rap across the knuckles. It would seem that there's often more to a DJ not turning up for a gig than meets the eye.

"LAST Saturday, myself and a small group of my friends travelled from Manchester to Angels in Burnley to see Boy George," writes S Southall. "It wasn't until after we'd paid our £10 to get in that one of the bar staff told us Boy George had never even been booked."

This particular incident happened at the end of February and, as well as mentioning that Sasha, Nick Warrer and Allister Whitehead had also failed to show in the past, S Southall adds, "It strikes me that the main problem lies with the club, as I have not heard any other reports of DJs consistently not turning up at major venues. We all begrudge paying 'scally' clubs £10 or £8 for their resident DJs."

Although Angels will shortly be closing, the owner, Paul Taylor, is to open a new venue in Burnley called Club Xpo. And rather than looking after all of the promotions himself, he's handing Xpo's Saturday night session over to Up Yer Ronson, the Leeds impressarios. He is, however, understandably keen to defend his reputation.

"This is the first complaint we've ever received about somebody not

turning up," claims Paul. "The situation was basically down to a mix-up with George's agent. We had a provisional booking for George, who has played at Angels many times in the past, but an administrative problem resulted in the gig not happening. I'd also like to point out that the club didn't charge £10 to get in. We charged our normal rates of £8 and £6."

Paul also adds that, for each no-show mentioned in S Southall's letter, Angels put up notices on the door. In Sasha's case, they even displayed a fax from his management confirming that the DJ was ill. But he does admit that booking star names is becoming increasingly difficult, hence his deal with Up Yer Ronson.

"We're in Burnley and we need big DJs to attract the crowds," he says. "We have to promote ourselves much harder than, say, Up Yer Ronson or Cream. For us, the chances of booking DJs like Sasha, Jeremy Healy and Carl Cox are becoming slimmer because they're starting to DJ all over the world. So the only option I saw for my new club was to bring in promoters who have no problems getting the right DJs and are very rarely let down."

The apparent development of a hierarchy of promoters, with DJs able to identify who they can blow out with the least repercussions, is particularly ominous for new clubs on the circuit. It seems that the only way of guaranteeing that big names will turn up is to hire a star promoter. Charlie Chester, for example, the man

behind UK Midlands in Wolverhampton and the soon-to-open Eden in Liverpool.



DJ No-Show

"I've been really lucky," declares Charlie. "I know a lot of the DJs personally and you don't let your mates down. If someone has a double-booking, they will always not show for the guy they don't know. It's the same if they're feeling wrecked from the night before. If they don't turn up for me, they know I'll be ripping their ears off on the phone come Monday morning."

Charlie has only ever been let down once. And it's an experience which he is more than happy to share.

This has to be one of the worst things to ever happen to me and you can fucking

print whatever you want to about it," he storms. "I'd booked DJ Pierre, who's managed by Phil Cheeseman from Strictly Rhythm, to play Middlesbrough Arena on August 6, 1994. I really pushed the date but, with only one week to go, I found out from a friend that Pierre wasn't going to be turning up because he was playing in Japan.

"So I called Phil Cheeseman and asked him what the fuck was going on. He said he'd left a message on my ansaphone cancelling the gig. I told him that leaving a message wasn't good enough, it was diabolical. Then Phil turned round and he said, 'Look, haven't got the time to chase you all over the

BUT what about the DJs themselves. They're the people who have to take most of the flak

place'. Diabolical!"

Kevin

Adrian

Luvdup

Sanderson

David

it is not the least bit welcome. David Holmes, Northern Ireland's leading DJ, has the unfortunate distinction of making the record number of inclusions in Those Who Failed To Show (five times to date). And he's seething about it.

and, unsurprisingly,

"That column just makes people think DJs can't be bothered to get off of their fucking arses, but it's not like that at all," he says. "I've

been DJing since I was 15 and I love it. I would never miss a gig without there being a really good reason. In the last four years, I think I've missed a total of six gigs."

David attributes the two most recent no-shows featured (playing at Slam in Glasgow and alongside Fluke in Dublin) to the weather.

"For the Dublin gig, I was stuck at Heathrow airport from 3pm because of heavy fog. I eventually left at 11.30pm, the time I was due to go on. For the Slam gig, it was minus 20 degrees, the coldest weather ever recorded in Glasgow.

Transport was completely impossible.

"In future, I would like to be contacted about the reason before being stuck in Those Who Failed To Show. I mean, your mother could have died or something. The column says, 'David Holmes didn't turn up', but it doesn't say why. People's livelihoods are at stake here. It pisses me off that promoters will see it and think I'm lazy, but the only way I could have got to those clubs was on a fucking jet ski. The truth is, I've lost my wages and been sitting around airports for hours.'

James Lavelle of Mo' Wax is similarly unhappy about the way he's perceived on the DJ circuit.

"I get upset when people slag me off for not making it to shows, because I really do try," he says. "But sometimes things happen which are beyond your control."

James developed a poor reputation last year through the activities of someone who

was working for him.

"I went through a bad period because the manager I had was basically lying to me," he continues. "He was booking gigs I never even knew about, taking money from the promoters and spending it. I ended up sacking him, but it meant that I acquired a reputation. With the management I have now, yes, there are still times when I will occasionally miss a show. On one occasion, it was due to a pile-up on the motorway. I've also just had to cancel some gigs today, because I have to go to America, but I've let people know a month in advance."

ONE incident which has recently generated a lot of controversy concerns Detroit DJ Robert Hood and Liverpool's Voodoo club night. After a successful appearance at the club last November, Robert was booked again for New Year's Eve. However, due to a mix-up over who was arranging a taxi to take him from his hotel to the venue, he arrived one hour late. What happened next depends on who you believe.

In a letter to Voodoo, Hood claimed that the club owner ordered him to return to his hotel and told him he would not receive his fee. Deciding Voodoo promoter Claire

Coombes was responsible for the problem, Robert hunted her down and demanded his money. For her part, Claire says that she accepted there had been a breakdown in communications and offered to pay him his full fee (some £2,000) to go on and play for the last hour.

"I'd already spent £1,500 on him and his girlfriend's flights and hotel, but he went berserk and called the club owner a motherfucker," she says. "So the bouncers asked him to leave. I then sent a fax to his agent detailing what had happened, but Robert basically said I was a liar. He claimed I was trying to save money. But what was the

Dave

Angel

point of paying his travel and hotel bills if we didn't want him on?"

Robert Hood's booking agency, Dy-namix, largely corroborate Claire's version of the events and Voodoo have since held a "Sorry About New Year's Eve" party to make amends to their punters. As Claire says, many of them had been "somewhat peeved". That night's Voodoo audience included Louise Bradshaw.

"I am a student and I only paid the £20 admission fee because all my friends had told me how good Robert Hood was when he'd played there previously," explains Louise. "To find out that he was there on New Year's Eve and he still didn't play is outrageous."

There must have been something in the air that night. Several hundred miles away on the South Coast, Sarah Chapman was having

> a very bizarre experience at Club Esprit in Portsmouth. Arriving at 12.35am, five minutes late for her set, she was refused admission by the door staff.

> "I was five minutes late due to fog on the M4," says Sarah. "I had four friends with me and we were raring to go, but the bouncers just said, 'No, you're not coming in'. I then phoned the manager

who claimed he wasn't allowed to let anyone in after 12.30am. There was nobody around the door and I'd been headlining, so I think he was just trying to save himself money.

Sarah is contemplating action through the

small claims court and will be avoiding Club Esprit in future. Thankfully, however, the events surrounding some no-shows are consideraby more lighthearted. Kris Needs of Secret Knowledge has only ever missed one gig, a show at Preston University.

"It was a Voodoo night and I was being driven there from my home in Aylesbury by my friend, Lesley," recalls Kris. "We drove a third of the way there, stopped for petrol, and she then realised she'd left the key for the petrol cap at home. We had enough petrol to get back home, but that was it. By then it was too late to make my slot.

Nicky Holloway, the promoter of Velvet Underground as well as being a DJ himself, takes a different attitude to jocks not turning up.

"I don't think there are any valid excuses," he says. "All this 'Oh, my car broke down' business is bollocks. You should take a cab, even if it means spending all your wages. A lot of DJs will take a booking, but if something better turns up they'll simply make an excuse and drop the first one.

Nicky has also identified a promoter scam which recently affected him.

"In January, when clubs were quiet, some places were putting two DJs names on the bill, then cancelling one saying the night wouldn't be busy. But if a punter rang up, they'd still be saying so-and-so was playing. That happened to me several times and they would all go down as DJ no-shows. But it was actually the fucking promoters cancelling and then saying I didn't turn up."

ADRIAN Luvdup has seen promoters stretching the truth throughout his spinning career. He and his partner Mark originally launched the Luvdup club, but their two warm-up jocks, Alan and Mike, very soon started to make a name for themselves. Unfortunately, that name happened to be Luvdup, meaning that there were four people working under the same monicker.

"Only Mark and I still use the Luvdup name, with Alan now working as Alan Stevens from Luvdup," notes Adrian. "When he used Alan Luvdup, people used to make his first name tiny on the flyers but put Luvdup five inches high."

Russell Davison from Progress in Derby is another DJ-turned-promoter. Like Charlie Chester, he's only ever experienced one genuine no-show.

"It happened three years ago with Laurent Garnier," recalls Russell. "He just didn't turn up. He put me in a very difficult situation, so I just thought, 'Fuck you', and I haven't booked him since. But it's hard because you can't start kicking off against DJs and agents. You have to keep on good terms with them."

DJ no-shows can, however, have one positive effect in that they present relative unknowns a chance to break into the big time. Leon Alexander from Lakota in Bristol, for example, recently saw resident spinner Jody Wisternoff filling in for an absent Fabio Paras at their Christmas bash. And blowing the crowd away in the process.

Star DJs are here to stay and the global demand for them is certain to grow, making DJ no-shows increasingly more common. But if that allows new talent to come through, perhaps it won't be such a bad thing after all.



THE BEST EXCUSES

"All this 'Oh, my car broke down' business is bollocks... A lot of DJs will take a booking, but if something better turns up they'll simply make an excuse and drop the first one'

MARK STEWART



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clubs and lives

LOST IN PARADISE

Fantasy Island, Skegness

IT'S five past seven on Saturday night and the happy hardcore room is already full of lightsticks, white gloves and whistles. With 12 hours of travelling time left, everyone is well on the way to the pear-shaped planet, smiling as they go.

Housed in a huge glass pyramid, the venue for Lost In Paradise is a unique indoor theme resort. Tonight, it has undergone a transformation into a giant

playground for 7,000 party people. There are five dancefloors and three fair rides. There is a Pizza Hut and a Burger King, a gigantic arcade and the truly incredible cinematic thrill of the Imax simulator.

On a noticeboard for the DJ stalkers, there is a list of the various set times for all five rooms. A few mental notes later and, with a bottle of poppers (optional), a bottle of water (essential) and a lightstick (popular but still optional), it's away you go!

To say this party has a happy vibe would be an almighty understatement. The dancefloors are alive with the all-forgiving buzz which one-off events create. With a surreal fake jungle decor, complete with boulders, cave-like passages and palm trees, Lost In Paradise is like that moment in "The Wizard Of Oz" when the black and white film changes to colour. But this is not Kansas, this is Skegness... Isn't it?

Walk away from the laser-frenzy of the happy hardcore room and you find yourself in the darkness of Formation Records' jungle room. It's a very tight squeeze. Inside, DJ Hyper and MC Aubrey, the latter giving his direction from the top of a redundant bar, are spring-loading the Skeggy massive with drum 'n' bass energy. Not a soul in the room is standing still.

Bouncing with the crowd, the way out leads on to the uplifting house

room. It's a shade bigger and more spacious than the others, but no less busy. Especially not with Seb Fontaine delivering his up-for-it selection. Madcap rave dancing is everywhere, as are lads wearing luminous workmen's jackets and girls in obligatory baby-doll outfits. From the dressed-up to the dripping wet, it's a mind-bending cocktail of clubland fashion.

Next stop is the toilets. By now, "Blind Date" is about to finish in the real world. In here, some poor sod in white shorts and white gloves just can't stop gyrating and pulling faces. One of his mates attempts to coax him out of his own personal dancing booth with a brand new lightstick, but he's having none of it. Needless to say, he's still there three hours later.

Outside the toilet door, a pair of

legs pokes out from beneath a mountain of free packets of Doritos. Very strange, but no contest for the Sea Aquarium ride. Sat in a plastic barrel, you travel through the middle of the rave and on into a watery cave

filled with enormous colourful models of moving fish. Rumour has it that, at one point, a landslide of huge polystyrene boulders traps several punters. Thankfully, they all live happily

ever after. Safely back in the fray, the low roof of Muzik's techno room is a home from home for those people hooked on a much harder sound. Sir Dave Clarke is giving the sound system a solid electronic spanking, while

MC Sean has the responsive crowd eating out of the speakers.

This unusual combination of MC and techno works so superbly that Sean's tea breaks get shorter and shorter as the night goes on. Some 14 hours of shouting at the crowd over the likes of Eric Powell and Blu Peter, and not once do his turbotonsils waver.

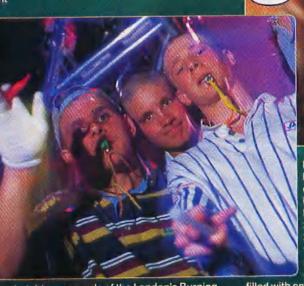
Renaissance are in charge of the fifth dancefloor. With a roof of fluffy cotton wool clouds hanging over live trees, it is here that house is enjoyed at a more discerning bpm.

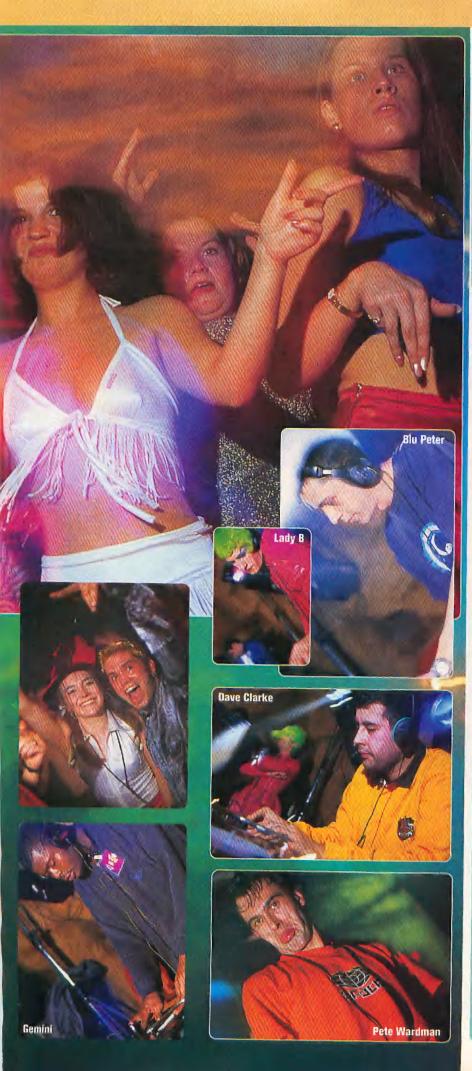
Despite the unstoppable lightstick boys getting into another beat altogether.

From handbag to hardcore. this really has to be one of the very best events of its kind. Free of trouble and always happy, just imagine if this was your first ever party experience! On a fantasy island under a glass pyramid...

Or was it all a dream? Rowan Chernin









SIX YEARS OF HOUSE

LA2, London

"WHAT you on and where you from?"

Communal speak of an bygone era? No chance, mateyl This might be a Saturday night in 1996, but there's Back To '92 at Club UN, Flashback down The Chunnel Club and Six Years Of House over at the LA2.

Not being a white-glove waver or up for a post-tab experience, the monthly Six Years Of House is my choice abduction into "The X-Club Files". On the flyer for the event, surrounded by a halo and resting above blue clouds, a girl peers through a pair of binoculars with a dancing figure reflected in each lens. The flip lists all the essentials. "Dance Platforms, UV Canons, Wicked Lighting, Backdrops, Lasers And Anthem After Anthem. The Biggest And Best From 1989 Through To 1995." Hmmm... It sure sounds familiar.

It's easy to be cynical, especially if you finished your teenage years in dodgy warehouses, sweating expensive Lucozade and cuddling strangers. More importantly, admitting you like retro parties can be like shouting, "The devil is a good bloke!" outside a church on Sunday. And as hairlines recede, talk of "the good old days" evokes memories of those back-to-the-Sixties kneesups your parents harp on about, where they play "real music, not like the rubbish kids listen to today!".

Once through the doors of the LA2, however, and the mix of top tunes that time has barely forgotten sends nostalgic pins and needles sweeping through my body. On the dancefloor, filling up with people the same age I was back in 1989 and a few others on the heavy side of 25, the sound system is banging out the quality merchandise. "Voodoo Ray". "Take Me Back", "Let's Do It", "Salsa House", "Rescue Me" and "Playing With Knives", all in the same hour. Bloody hell, this is a trainspotting heaven, a place where you can stand with your felt-tip pen and back-catalogue of old classics, and end up ticking off the lot! Not surprisingly, the happy crowd go literally mental.

But why are retro nights so popular?

"It's simply because the old stuff is the best," enthuses Danny, the promoter who has developed Six Years Of House from the original Classics nights in the back room of Galaxy at the Cafe De Paris. "There can be no question that dance music peaked between the years 1988 and 1992."

At tonight's event, Spencer Broughton warms up in the main room, presenting a more contemporary house set spiced with a few oldies. He's followed by Phantasy's mixture of classics from the days when a pukka sunrise would cost you £15 and didn't require white gloves. Next comes Aphrodite, who drops in a smattering of piano tunes, and then Nicky Blackmarket, winding up the show with early hardcore. You (still) know the score.

So what is the future of the past?

"I think that these parties will eventually burn themselves out because people will grow older, they will stop going out and start having kids," laments Danny. "Who knows, in a few years, we might be doing a Back To '96 with loads of handbag classics."

More cheese, vicar?

Rowan Chernin





FRANÇOIS KERVORKIAN

Ministry Of Sound, London

IF ever the UK had an equivalent of a New York nightclub, it is Ministry Of Sound on a Saturday night. With its sound system, decor and opening time all based on the NYC experience, this is a club which has developed into a melting pot of almost every creed and colour this cosmopolitan world can provide. That said, their main room remains a dark box for one activity alone. Heads down, no-nonsense dancing to underground house music. Nothing more, nothing less.

Tonight, the New York flava is further enhanced by a nine-hour set from production maestro, Francois Kervorkian. The Ministry is well versed in such sets, with resident Harvey proving he's capable of giving America's finest a run for their money over such time-stretches. But FK promises something special. "What can people expect?" he stated in Muzik beforehand. "Not to hear the same bloody shit all night." He only half fulfilled this pledge, but his brave offer to spin requests certainly helped make up for that.

Or did it? When performing a set of such length, the intensity of the trip is paramount. As is the flow, the diversity and the programming. At times, Kervorkian's are impeccable. Particularly as he uses three decks, a couple of CD players and a DAT machine. Torch in mouth, he's a scientist of sound, experimenting with bold manoeuvres and linking in all kinds of contemporay "dance" sounds. Dropping his own mixes like World War It sorties dropped bombs, he unleashes thunderbolts of sound. At other times, however, his set runs aground. As soon as he has matched the beats on his headphones, he lets the fucker go.

FK's three crates promise a good hour's worth of drum 'n' bass, but he's well aware that he is in the capital on a Saturday night. He knows tablets are playing havoc with too many people's systems. He knows they'd probably be more content with the E-rush of a drum roll in the bar next door. But two hours after he has swapped his "Laid-Back" T-shirt for another boasting a logo of his own Wave label, things start to progress. As he neatly segues Todd Terry's "Bounce To The Beat" into a requested Heller & Farley's "Ultra Flava", then into "Party Talk" and back again to "Ultra Flava", the crowd are ecstatic. The mid-night classics also include Full Intention's "America" and keeps everybody on their toes. And then, after a further hour or so of strictly underground New York house, he drops the real bomb. . .

Just as the crowd are riding the groove, FK unravels string-stroked drum 'n' bass cuts, blending an a cappella of India's "Voices" over the top. It's a clever ploy which has most people locked. From there, he progresses into Latin and jazz, as a carnival atmosphere unwittingly signals the sun to start rising outside. Björk repeatedly wails "Same again, with you" for around 20 minutes, at which point the emotions truly soar. New records from his box bring out house equivalents of Red Planet, while the reaction to fresh mixes of his "FK EP" prove they'll be working you for a good few months. Old skool house brings back memories of Sanchez at his best, while Todd Edwards' rework of St Germain's "Alabama Blues" is one of the highlights.

As he is handed one of the most anticipated cuts of 1996, the new Urban Blues Project single, Kervorkian's set dips. He appears to have reached his peak without ever being as diverse as he had promised. He had it in him to experiment a whole lot more, but this isn't the time or place. And while some believe that DJs should be packed off to bed before they play tracks nobody else wants to hear, at least we didn't get Gusto four times tonight. FK does not repeat himself with records, even if he does with sounds.

Equally importantly, the response to the request show gave hope that there will be a lot more interaction between DJ and punter in 1996. Which can only be good.

Ben Turner

Francois Kervorkian mid nine-hour set, Ministry of Sound Request slips Francois Kevorkian The 9 Hour Set Francois Kevorkian will be taking requests tonight. Please fill in the forms at the membership / merchandising desk should you wish to hear your favourite tune....

DAVE ANGEL

The Academy, Manchester

MID-WEEK nights in Manchester are as hit-and-miss as Tarantino films. You could be joining a queue which does several laps around the block or you could be the only movement on the dancefloor, apart from the lonely flicker of a strobe light. A world away from its heady Saturday night blueprint, tonight's Megadog lamentably comes closer to the latter category.

Standing in the wings, an unperturbed Dave Angel is bobbing on the balls of his

Standing in the wings, an unperturbed Dave Angel is bobbing on the balls of his feet, psyching himself up as if he is just about to perform in front of 4,000 rather than a few short of 400. But remember, this is a man who swapped a leather jacket for his first set of decks. Nothing stands between him and the pursuit of a good beat. He could be jamming in his front room or playing live at Wembley, but as soon as Angel steps up to his on-stage studio, reality is suspended and he's lost in his own parallel world.

As Angel's set opens, wisps of sax float across the floor, trailed by fragments of his stunning debut album. But full of the unexpected, as ever, the fluid, jazz-based sounds tail into a pounding bassline. It's proof that Angel's music sounds as good crashing out of a club sound system as it does on the top of your decks at home.

Performing new material which is so fresh off the DAT that none of the tracks have titles yet, he uncovers a tough flip-side to the liquidised rhythms of "Tales Of The Unexpected". Avoiding the 4/4 axis, his marching tempos move with easy elasticity and there are hints of his fascination with flying, reflected in tracks like "Airborne", as beats swoop and dive like spiralling planes avoiding a crash landing.

Although the occasional glimpse of Angel's shaven crown popping up over his machinery isn't much to look at, the appearance of a, erm, dancing angel, dipping and diving at his side, is unnecessary. The true Angel's music is stimulation enough. Bereft of even the faintest suggestion of posturing machismo, this techno doused with soul puts him emotionally nearer to Detroit in attitude and outlook. Even his harder material is suffused with a glowing optimism and every beat screams with a radiant positivity.

As the final beat-sprung rhythms punch the air, it's clear that, in spite of the limited crowd, Angel is an outright hit. And as he emerges from behind his computer, all that is apparent from the dim environs at the back of the club is the gleam of Angel's satisfied smile, left suspended in the air like a grinning Cheshire cat.

Rachel Newson

V O Y

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residents party
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Grace live (It's not over, Hello)
VOYEUR dj's
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april 12th

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april 26th



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BEYOND THE FINAL FRONTIER

Fridays at Complex, London

"COMPLEX will revolutionise the club experience and set new standards for others to emulate. Universe always deliver. You will not be disappointed."

Universe, aka United States Of Mind, aka Beyond The Final Frontier, certainly sound confident when making the above promise on the launch flyer for their new superclub, Complex. Divorced from their former landlords, Club UK, and hooked up with new paramours The Mean Fiddler, they also appear to be mirroring Chaz and Di. The same flyer also claims that UK is "a Tracey and Sharon club corporation only interested in maximising profits". Ouch!

At 10.30pm, 30 minutes after opening time, the revolution is looking a little shaky. A line of punters are locked outside as technicians scramble to wire up the sound systems which are ominously silent in two out of the three floors. Upstairs in the chill-out area, liggers and guests sprawl around the massive space, listening to trip hop and checking out the cushions conveniently stuck at head-height around the walls ("excellent for banging your head against when you're flip-flopped," one off-duty DJ thoughtfully observes). The promoters meanwhile look on anxiously.

Twenty minutes later, the doors are open and all of the rooms bar one are pumping out music. Many of the clubbers darting

from floor to floor appear to be Final Frontier regulars and, in spite of the long wait, they are still enthusiastic. Problems such as certain taps running dry, the odd unpainted, dusty wall and ventilation systems not working plague the whole night, but staff are genuinely concerned and friendly (even the security. Honestl). With Jeff Mills, Carl Cox, Gayle San and DJ Dag on the decks, the music is superb and the vibe which has made Final Frontier the capital's most successful techno night for the last two years remains intact.

Revolutionary? Setting new standards? Not just yet. But Universe apparently preferred to open on time than wait for the building and design work to be completed. Fair enough. As they've shown with Tribal Gathering, they know exactly what they're doing.

Teething problems aside, on the strength of tonight, Complex looks certain to deliver. Just give it a little bit of time and you won't be disappointed.

Jonly Adderley



Saturdays at Complex, London

TWO consecutive nights in the same venue (albeit one which isn't even completed yet) is something few clubbers would relish. But the second night of Complex confirms that London now really has something to shout about. A club which proves the capital city is capable of recreating the atmosphere which makes a night out in the north so special.

And while the previous night suffered only because of the high standards set by Final Frontier's original crowd back in deepest Wandsworth, tonight has no precedent. But it does have both Sasha and Paul Oakenfold on the bil. Which means that, while many are at home checking lottery numbers, over 1,000 people are queuing outside of the old Paradise venue. A rarity in London.

Once inside, the three different musical styles featured on the three floors and the messy people wandering around, begging to hear their favourite tracks, make it reminiscent of Leeds' Music Factory in the halcyon days of Back To Basics. Upstairs is beautifully lit, as the Fantasy Ashtray boys drop Oasis next to house next to anything else which takes their bloody fancy. Marshall Jefferson and Phil Asher are spinning on another floor, the latter feeling bemused as to how such a commotion outside could leave him playing to a mere handful of puniers.

With everyone in the place trying to cram into the downstairs room, the answer to Phil's question is Sasha. The variety of floor levels in the room means the sea of heads are all at different heights which, combined with the ecstatic atmosphere, gives it a distinctly northern feel. Most of the audience are facing forwards, while up on stage, people are dancing as if this were their last night on Earth. Sasha rocks the house, dropping British house and trance to a crowd who would die for his sound.







Oakenfold follows and, together with Sasha offers an evening of the kind of dream house which Londoners usually only hear when they take a trip up to Cream or to the Essential Selection nights in Birmingham and Liverpool. When Oakey drops a slate of Carl Cox's reworking of "Vernon's Wonderland", the crowd respond knowingly.

The atmosphere created tonight suggests that Complex on Saturday may well reverse the trend of Southerners travelling north for a wild night out. Words which even Sasha has echoed. A landmark night for clubbing in the UK.

Ben Turner

INNOVATION - FIRST BIRTHDAY The Island, Ilford

ONE of the least confusing things about drum 'n' bass is always, always, always that moment when you expose yourself to the music. Not that there is any confusion about the hardstepping muscle which Innovation have put together to celebrate one year in existence. How could there be? This is Saturday night and this is Ilford.

The Island is a pretty large venue by anybody's standards. With a capacity of around 2,000, it consists of a main hall, overlooked by a seated balcony (which you can't even see the back of from the dancefloor), a bar area (bigger than most clubs), and a maze of back rooms, corridors and stairways. Intimate? Not a chance.

After all, this is a night with Atlas-sized balls and a sound system as big as the world on his shoulders. Everything about it is big, big, big. Big. names, big venue, big sound, big crowd, big occasion, big security and bia goosebumps.

Even with Goldie soaking up the cream as his British tour winds up in Manchester, the roll-call for this all-nighter is mightily impressive. In fact, Kemistry & Storm and Grooverider make both events.

Finally, it's "that moment" time. Through the door, into the main hall and... WHOOoooooommmMPH. Tingles. Every time.

Getting it in early on, Andy C, fluidly MCed by Flux, takes the reins from Fabio and turns in the set of the night. With more glints of light than the trail-blazers to follow, the eye of his particular storm is breathtaking. On any given night, there are moments you wait for. Some last forever and some are over in the shake of stick. But with drum 'n' bass, moments last all night and are over in the shake of a stick. This one is three bass notes which would have sonically sorted Hamlyn and really given those children something to dance to. Three notes which move the floor, quite literally. If anybody was standing against a wall, they would have been required to hold it up.

No complaints from here on in, as Rap, Hype & Randell, Zinc & Ash and Kemistry & Storm get on an away-day excursion beyond the dark side. From schoolgirls to gangster lookie-likeies, the crowd face their Mecca, compass-fashion. Beams of light and pencil-thin streaks of lasers burn the retinas just as breakneck beats batter internal organs like the sonic counterpart of sand-blasting. Dancers appear and disappear, change costumes and then reappear. Throwing the jungle equivalent of shapes, they're matched by the considerable MCing diversity of GQ, Flux, Rage and McMc. And all the time, almost non-stop it seems, DJs shuttle in and out, arriving from or departing to other engagements.

Towards 6am, many slip into the crisp morning air of a sleepy Ilford Sunday, the freestyling Gachet boxing up tunes to follow them out on the breeze. And there's still Grooverider to go. Confusion? How could there be? Joseph King



WU-TANG Clan have reached escape velocity. They've managed to transcend the boundaries of both the hip hop scene and of critical reasoning.

This first fact is evidenced by a crowd composition going not just way beyond the hip hop hardcore, but even beyond the hip hop softcore. The toilets are full of Sony A&Rs and the bar has cultural tourists with their maps out plotting the route home. The second observation is proved by the fact that, despite this not being a great gig, everybody loves it.

The sound is truly terrible for most of the night, great waves of bass feedback making the floor rumble like we are on a cross-channel ferry. Killah Priest does his a cappella "freestyle" for at least the third time on these shores. Master Killer, the other special guest, goes some way towards explaining why he's not released a solo album yet. Furthermore, Genius' intelligent, word-heavy rhymes are not ideally suited to the live situation as they tend to ride the beat rather than pushing it. None of which matters tonight. The crowd adore it.

At the close, Genius and his merry men press so much flesh that this is more like a Presidential Primary than a gig. Next time, they will be kissing babies' heads. Only sainthood or a backlash can follow. Will Ashon

EARTHCORE PARTY Mount Disappointment, Australia

GETTING there is dead simple. Like the Orbital raves of the Eighties, you drive to a map reference, pay your money, and are told the location. Outdoor parties aren't illegal in Australia, so there are no worries about being busted.

Arriving in total darkness, the thud of a Roland kick drum immediately beckons. Screens and sculptures hang from trees, the sound system is crystal-clear and an eager collective are already giving it some to DJ Kanda. DJ Fred, a regular commuter from Paris, follows with two hours of hard techno, punctuated only by a rather brutal style of mixing. Dancing for any length of time is a little tricky but, cheering every single new cut, the crowd clearly love it.

As the sun rises, Andrew Till presents a tripped-out psychedelic trance selection, taking a journey through subtlety, energy

and pure joy. And it's now that the true splendour of the site becomes apparent. A tropical rainforest surrounded by tall, lush trees and, all around, the colourful throng of happy, dancing people.

Oweat The Ist Sithiley Party Saturday 9th March 1996

The party goes on well into the following afternoon, with many of the 1,500-strong crowd still there as the stragglers begin wandering away from the oddly-named Mount Disappointment with a wonderful night stamped on their memories.

Top marks to the Earthcore people. No disappointment here. Michael Dog

CLASSICS LABEL TOUR Can't Stop, Waterford, Ireland

THE Classics Label Tour rolls into town minus Luke Solomon, who is apparently feeling the pressures of touring and has missed his flight. So it's left to the Can't Stop residents, Nailer and Mickey Barry, to fire up the Saturday night crowd for a three-hour house journey from Chicago's Derrick Carter.

Alcatraz' "Give Me Luv" fades out and there is a palpable sense of expectation as Carter steps up to the two turntables. Silhouetted by a spotlight, crouched over the mixer, a slight nodding of the head is the only indication of the killer set which he is about to unleash.

He goes straight into a series of disco cut-ups, but his own "Limbo Of Vanished Possibilities" is the signal for something a little bit rawer. Soon, it's heads-down. groovy-as-fuck techno-house all the way. with that jacking signature of Chicago house never far off. Carter's strength lies in balancing the faceless trax with vocal records and the occasional snippet of an old classic. The trainspotters standing around the console are astounded by his inch-perfect mixing and unwillingness to compromise, while the party posse only know that they have never heard anything like this before.

A massive video screen shows closeups of Carter on the decks, interspersed with clips of previous wild parties at the club. Tonight is no exception. By the end. even the local bikers are grooving away with loved-up grins on their faces.







METALHEADZ

The Academy, Manchester

UNDER the March skies, with the daylight hours growing just a little longer and brighter, there is a warmth in the breeze chasing rubbish down the streets. During the sub-zero winter months, Goldie declared that Metalheadz were at war, but as the season turns, their militant stance seems about to thaw.

This is a sensation borne out by Goldie's latest single, which tonight reflects an altogether more fluid "State Of Mind". And as the vocals of the world kick-boxing champion, Lorna Harris, wash over the lilting bass guitar, all sense of conflict dissolves into a foot-loose jazz jam. With the emphasis placed on melody and vocals rather than on percussion, MC Watkiss' contribution to "Adrift" is more urban blues than it is dark rage. Supassing the definitive remits of drum 'n' bass, the snaking alto sax transports us deep inside the city, a place where love hurts and pain lasts.

Rewind. It's the final stage of Metalheadz' first live British tour. Given that jungle has developed from state-of-the-art, studio-bound productions, the idea of transposing those very same digital sounds into live instrumentation creates something of a paradox. But all worlds seem to be possible in Goldie's boundless universe. Because despite the false start of last year's live debut at Glastonbury, the success of Goldie's European and American tour supporting sweetheart Björk has left him bursting with a sense of jubilant empowerment which he is keen to share with us.

"There has been a lot of stuff said in the press about jungle," he spits into the mic with a flash of gold teeth. "But we've been all around the world and we've proved

Evolving beyond jungle's ghettoised roots, there is no question that Goldie's spiritually-charged beats traverse the entire spectrum of our nervous times. The day-dreaming guitar licks of "Sea Of Tears" has us flying with archangels and, as the thin veil between reality and imaginary is ripped in two, there's a universal sense of release. The camoflaged dancers jacking to "Timeless" might be a bit of an overstatement but, like mainlining an ultra-infectious virus, those feverish breaks, sub-sonic bass and sylph-like vocals still creep under the skin and into

Pre-ssssshure," hisses Goldie, sending shivers down spines as we await the full force of the beats to sink in. And they do. Deep and long. Suddenly nothing matters anymore except "You And Me", its stretched meta-beats opening a trap door and sweeping us into otherworldly dimensions, where all sense of space and time is lost in the abyss.

Preacher, seducer, Blue Note soldier and peacemaker, Goldie might well have become the commercial face of the drum 'n' bass scene, but the rays refracting



from the Metalheadz prism of beats are as dazzling as ever. To further prove the point, his label proteges, Peshay and Kemistry & Storm, act as foils to Goldie's big band stage presence and mix down an irresistable melange of hardsteppin' rhythms, while Doc Scott's sub-aquatic basslines shimmer in the solid heat of The Academy.

It's a freestyle attitude. An attitude which loosens the gig into a seemless jam. So as Doc drops "Angel", Loma Harris steps forward once more to add her own carefree vocals. But it's the big G who seizes the final word. Bare chest bristling, he swivels his back towards us and jabs a finger at the Metalheadz logo tattooed between his shoulder baldes.

"See this?" he roars. "This is what I fucking live for, man!" And with that, you realise this is a vibe for all seasons. Rachel Newsome

SLAM

The Arches, Glasgow

"THERE'S something the matter wi' Glasgae/Cuz it's going roond and roond." Taken from one of the city's legendary drinking songs, Glasgow is still spinning in 1996, but this time it's fuelled by a rather more insidious poison. Media hysteria.



A man endowed with the generous liberal tendencies of Torquemada, Councillor Coleman, the top cat of the city's licensing department, has already given Glasgow its notorious curfew in a De Niro-like attempt to clean up the streets. And now he has



waging a war of attrition on the local clubs under the media-led "Tie The Knot" campaign. Suggestions that, before anyone will actually do the aforementioned, Coleman will have to secure the rope around his neck are rife. Nevertheless, by a combination of bullying rhetoric and the threat of license-revocation, the councillor has succeeded in persuading most clubs to have cameras installed inside their venues.

All of which leaves Glasgow furiously chasing its own tail in an ever-decreasing circle of desperate measures to make clubbing not a pleasure, but a chore.

Not that you'd ever be able to tell from a snapshot of Slam at The Arches on any Friday night of the year. Five years strong, Slam (the club and the DJs, Stuart McMillan and Orde Meikle, working under the same name) continue to make a case for Glasgow being the finest mental restorative known to mankind. If anything, the pressure of their elders has simply made the city's youth more determined than ever to go doolally at the weekend. It's a fearsome proposition.

There are times tonight when the atmosphere feels more akin to being caught up in the communal furnace of a loved-up football terrace. When guest DJ Carl Cox appears in the box, the entire crowd stops dancing to salute him. Raising their hands above their heads, a synchronised chant of "Carl Cox, cha-cha-cha, Carl Cox, cha-cha-cha" goes up. It's incredible stuff. And all through the night, for no apparent reason, groups of people start off disco whoops and coos, or simply burst into rapturous applause.

Ask why Slam only put on guests once a month, and you will be told that it's because the regulars complain when Messrs McMillan and Meikle don't play. It's not hard to see why. Like fellow Glaswegian Harri, they've steered themselves well clear of the shark-infested waters of hype and self-promotion.

Playing for the crowd rather than to them, tonight's sets come either side of Cox's guest slot and see them building up from ambient beginnings (The Grid Versus Rainer) through star-frosted deep house (Maas, Blaze) to a truly spectacular finale. Blasting out some awesome Li'l Louis bootleg with a saxophone from heaven and a bass from hell, McMillan ends with a preview of the new Slam single, "Dark Forces". It's malevolent in its brilliance, a Robert Hood-style piece of machine-emotion-groove interface which bodes very well for that due-any-day-now debut album.

As the lights come up, a glowing, sweat-drenched girl climbs up the side of the DJ box. "I've no' been down here for months," she bellows to a clearly embarrassed McMillan. "I don't know why. This is fucking incredible. Best night ever, pal."

And somewhere in his Victorian, morally-superior world, you can hear Councillor Coleman stick his head back in the sand...

Calvin Bush







FAITHLESS The Jazz Cafe, London

BACK in 1990, St Etienne's breathily sexy Sarah Cracknell implored the tripped-out London style cognoscenti to "Take a tube to Camden Town/Stroll down Parkway and settle down". Five years on, her directions to The Jazz Cafe still hold good.

But just as the dreamy optimism of post '88 culture seems to have evaporated, become toxic, then re-hydrated itself within cans of Tennants Super for the local residents, so the mind-set of the people making the trip to Camden in the first place has also morphed. If the audience at the first live performance of Faithless is any kind of yardstick, that is.

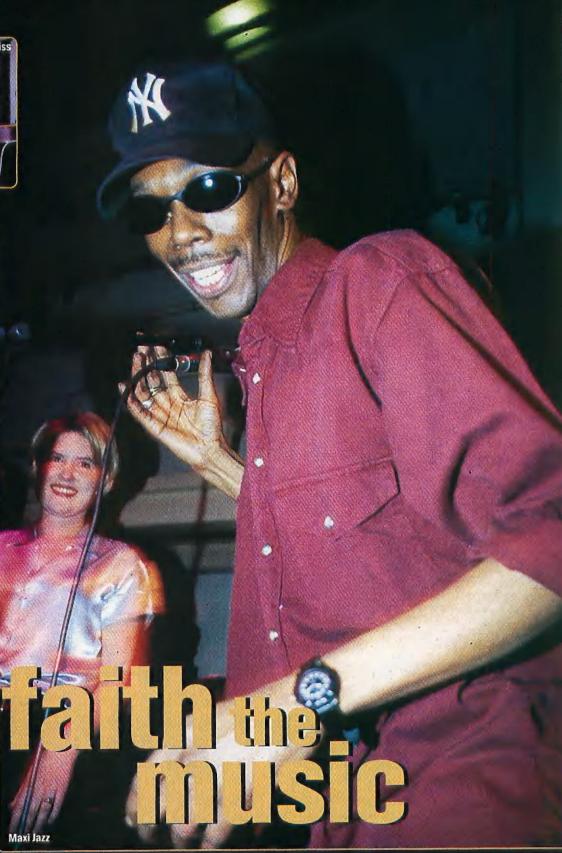
Performance, mind you, not gig. Use of the latter word might misleadingly suggest that the audience went voluntarily, to have fun, to dance, to laugh, to listen to the group, even. "Gig" pre-supposes some knowledge of the artist, perhaps even of their relationship to dance music. Alas, this is not the case. The international paunch-and-ponytail record industry brigade have parked their Volvos outside tonight for one reason only. Because right now, there is a bigger business buzz around Faithless than you'd get from Pablo Escobar's medicine cabinet. And everyone fancies a toot.

To perform in such circumstances must be like working in the window of an Amsterdam brothel. Maybe worse, come to think of it. But if so, the finely-focused Faithless are far too professional to let the pressure detract from tonight's 30-minute showcase. A firing 10-piece, on this occasion at any rate, they adapt (and sometimes practically re-invent) studio tracks such as the stunning "Salva Mea", "Flowerstand Man" and "Reverence", In contrast, the bluesy earthiness of cuts like "If Lovin' You Is Wrong" lends itself perfectly to a live setting, even if half the audience are too busy swapping business cards to be able to appreciate the lyrical content.

Vocalists are quite often the first to crack under the strain of a live debut. But fronted in turn by experienced rapper Maxi Jazz and long-time warbler Jamie Catto (or is it Jesus of Nazareth?), and reinforced by a stunning vocal cameo from Dido and Pauline Taylor's truly drop-dead gorgeous gospel rendition of "Sweet Summer", Faithless are out to prove they're not wanting for a pair of lungs. In fact, if anything, the vocalists are a tad over-used.

A few instrumental breaks and solos along the way would only help to illuminate the talent on show.

Musically, Faithless have called on the not inconsiderable reserves of the Cheeky Records collective. Sister Bliss presses nonchalantly away at the keyboards, her peroxide bob periodically rising above the sea of bald patches in the crowd. The bass and rhythm guitars fuse warmly, and the use of the acoustic towards the end of the night is well-judged. Likewise, the two-man percussion section does its job, the large Latino-type stretching and pounding the skins of his tom-toms and belting a pair of crash cymbals with the outside of his hand.



But where is Rollo? Where is the philosophy graduate turned musical mentor and maestro? Where is the force behind Faithless' three incarnations, studio, live, and dancefloor remix, which manage to appeal to virtually all of the record-buying public while alienating none of them? Has he gone camping again?

The great manipulator is nowhere to be seen, yet at the same time he is everywhere. The event was his making, the industry mayhem downstairs his manipulation, the media coverage his propaganda.

As that bloke Ian Dury once said, "They're ain't 'alf been some clever bastards", Dave Fowler

APHEX TWIN

The middle of nowhere, Australia

TRAVELLING 130 kilometres north of Melbourne to a state forest, it's certain that, with limbs and lilos flailing out the windows, the car-loads of youngsters are merely going to check out the price of a jug at the Tooleen Hotel.

Travelling considerably further are the chaps from Rephlex, namely Aphex Twin (aka Richard James), Cylob and DJ IG-88. The chances are the pub isn't the only place to be that weekend.

At it happens, Richard James and his crew check in at the second annual Technofest, an electronic music extravaganza. Spread across two days and featuring 22 DJs and 12 live acts, the proceedings kick off on Saturday arvo in the height of the early autumn heat, with more than the odd punter putting their lilo to good use on the small lake situated next to the "dancefloor". No lilo? No worries, cobber. In yer go, starkers.

As night draws in, the hippy commune look gradually gives way to a techno wonderland, as fluoro artifacts loom, trippy projections swirl across the trees and cool dub grooves give off a serious electronic buzz. As the crowd pour onto the makeshift dancefloor of red dust, the party atmosphere mounts in anticipation of the Aphex set. Finally, at 2.30am, with the locals remarking that it's getting quite cold and the lads from Cornwall still quite snug in their T-shirts, Dick takes to the decks. And the DAT and the Denon. At least the sandpaper, carrot and blender have been left at home.

The set begins with an hour or so of funky "Sesame Street"-on-acid. Soul, dub and even a rap track put the cruise in the shoes until the next segment of predominantly drum 'n' bass. In the second hour, the virtual blender appears, as ambient cuts (so spiritual, it was audible Zen) suddenly give way to frantic electronic attacks which bear the unmistakable mark of the Twin. Instead of numbing the mind like cheap trance vin blanc, styles, records and samples are mixed with the class and impact of a 10-layer cocktail. As Aphex spashes in the first few bars of "How Much Can You Take?", the dancefloor levitates with the crowd and the lighting swirls in crazy patterns through the dust. There was really no need to ask.

The following afternoon, the party winds down for a few hours so the dust and the dancers can settle into the night, but King Richard and his entourage decide



to check out a nearby (30km away) waterfall. Becoming hopelessly lost, they pull up on the side of a road to observe the countryside. Which basically consists of gum trees and six microscopic clouds across 360 degrees of sky. As he scans the horizon through acid yellow glasses, Aphex comments that it's "well hot".

The weekend's facilities might not have been quite on a par with the one-star accommodation of the Tooleen, but the musical selection sure beat what was on offer on the hotel's jukebox.

Trish Maunder

R KELLY/THE NOTORIOUS BIG/ SOLO

Wembley Arena, London

WITH the specialist radio stations giving away tickets faster than you could say "unsold seats", everyone knew there was a problem with this gig. A strange turn of events seeing as Kelly had sold out the Arena two years previously, prompting London's "Evening Standard" to wonder, "Who is R Kelly, anyway?".

Had they repeated that question today, they'd know that Mr Party has become the Lust Doctor, somebody who writes their songs in much the same way that over-worked medics write prescriptions. With alarming repetition.

Fortunately, most record buyers have rumbled him, which, two years on, has forced the addition of The Notorious BIG and Solo to the bill in a last-minute bid to fill those empty seats.

Solo, sporting the baaaad muthafucka leather look, harmonise as though butter wouldn't melt. Leading the audience into a stand-up, hand-waving, clapping and swaying walk down memory lane, they are greeted with screams as frenzied and uncontrolled as the kids who make them. After skirting over their own doo-woppy tracks and before plundering a few Sam Cooke and Otis Redding classics, the group ask, "Where Do You Want Me To Put It?". Nobody is offended.

To have a rapper of such stature as The Notorious BIG, Mr Biggie Smalls himself, playing an r&b show was always going to be, at the very least, interesting. Backed up by three members of Junior MAFIA, he arrives in languid fashion, well aware this audience is not made up of home boys. And although DJ Enuff litters the set with deliciously familiar beats, Biggie tersely impersonates his own material, failing to

perform a track in its entirety. But at least he holds your interest in case he did.

Biggie's mumble-mouthed, sardonic humour ("Girlyou lookso good/l'd suck on your daddy's dick") and violent narcissism, typified on tracks such as "Gimme The Loot", come and go with disappointing rapidity. It all leaves the audience (most of whom are ex-Take That followers and their parents) cold. They probably think rap equals Coolio, and Biggie obviously doesn't care enough to educate them.

As soon as R Kelly appears, Wembley Arena goes ballistic. Dressed in a zootsuit, he launches straight into the sexual imperative with tracks such as "Bump 'N' Grind" and "Hump Bounce", setting

R Kelly

himself up for a show which descends into parody. Rather than exploiting the creative freedom which concerts allow by directing attention to his vocals, Kelly thrusts his pelvis in time to the beat of his (excellent) band. He grabs, jiggles and fondles his crotch, (an explanation for the dark glasses?) and pulls adoring women up on stage for enforced serenades.

In short, R Kelly bores us rigid. But then, six songs into the cliche, he voices the intro to Michael Jackson's "You Are Not Alone". Most, unaware that he wrote it, marvel at his impersonation, unaware that such self-congratulation hints at a wider repertoire. But before we are permitted to delve into it, he drags us back to the land of banality, where such simplistic, metaphor-by-numbers as "You Remind Me Of Something" live.

And there we stay. Jacqueline Springer

GABRIELLE

Dingwalls, London

WHAT was behind the eye-patch? The rumour had circulated (in this fevered brain, at least) that Gabrielle's famous patch didn't cover a sty or some similar minor infection, but the Eye Of The Gods. A fiery abyss that shalt kill all those who see it. The news that she had given up the patch just before a recent run-in with the law and a deceased chip shop owner only fuelled the fears. So would tonight be the night she chooses to destroy an audience? Even one replete with David McAlmont and a Paul Calf lookalike in dark glasses?

When Gabrielle appears, it's almost a disappointment. Although the patch has gone, she's very careful to keep The Eye hidden by a lump of fringe. Instead of an ecstatic supernatural death, the crowd gets a trip to Planet Soul-Pop. She has

a good voice (even if she is occasionally just too Minnie Mousey), but she hasn't really answered the question of where soul should go in the era of long-haired session musicians and horrid Korg synths.

Only a truly ripped-up, emotional voice and huge personality can break through this banality. Without that, what is left? Soul without soul, an abyss, and not even a fiery one.

Will Ashon

NIGHTMARES ON WAX Fat City at The Hacienda, Manchester

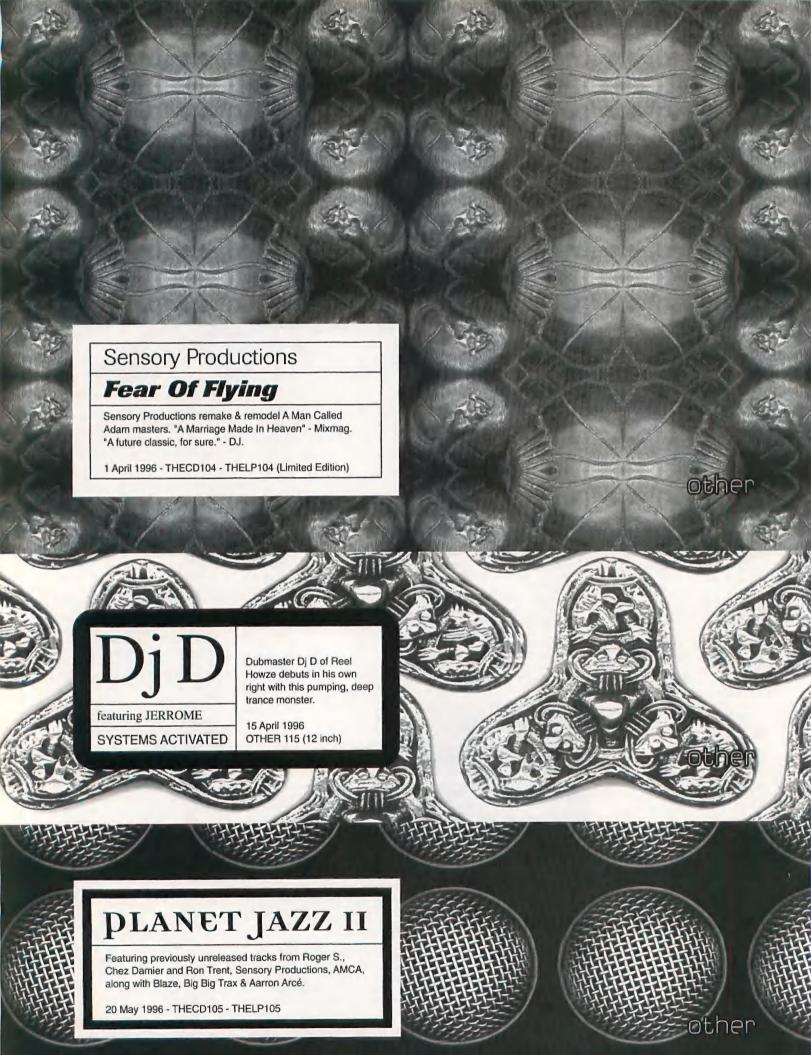
UP in front of Manchester's hardcore hip hop and jungle fraternities (here tonight to see The Brotherhood and Kemistry & Storm respectively), Nightmares On Wax have a formidably stony audience to convert. But confidently jumping into the breech, NOW come up smelling of nothing but roses.

Standing behind a chest-high box of FX, George Evelyn, the Leeds-based beat pioneer, leads the attack with excellent rewired versions of "Dread Overboard" and "Nights Interlude". Skilfully altering the angle (as opposed to the structure) of last year's armchair album, "Smokers Delight", he constructs a live set to kill for. Rapper Toz 180 meanwhile storms the tumbling barricades with a swaggering vocal rendition of "Groove Street". The crowd are by this point defeated, ready to submit to anything NOW can throw at them. Even as guitarist Chris Dawkins rocks out during the freestyle jam of "B-Boy Dub", they're havin' it.

Boy Dub", they're havin' it.

Tonight, NOW can do no wrong. They prove their spliff-fuelled hip hop, touched up by improvised breakbeats ("Stars") and infected with the spirit of the blues ("Pipes On Us"), is not just the preserve of the art-house brigade.

Oliver Swanton



freebie-jeeb

NUMARK MIXER AND TRIBAL GATHERING TICKETS PRIZES GALOR

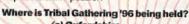
SO you've got your decks. You've got your upfront Carl Craig acetates, cunningly extracted from a personal friend at the Detroit pressing plant. Headphones, 3,000k turbo sound system, hyper-strobes all present and correct. There's only one thing missing and that's a mixer. Fortunately, those ludicrously generous people at NUMARK mixers are prepared to help you out.

Numark are the Rolls Royce of the mixer world. Favourites of just about every world class DJ, it's no wonder they've been appointed as official mixers for TRIBAL GATHERING '96. They have even gone so far as to poll loads of DJs to create a brand new mixer specially for the event.

To celebrate their link-up with Tribal Gathering, they're offering ONE reader a superb double-whammy prize. Not only will they get A PAIR OF TICKETS for Tribal Gathering itself, they will also win a brand new NUMARK DM1100X "MASTER MIX" MIXER. With its wealth of features, this £200 mixer should have you whipping up the beats like Jeff Mills in no time at all. You will even be presented with the prize by no less a champion DJ

than Billy Nasty at Tribal Gathering itself, where you'll be a VIP guest at Numark's backstage hospitality tent. EIGHT runners-up will each get one Tribal Gathering ticket.

To win, just extract yourself from this inhospitable brain-puzzler:



(a) Oxfordshire (b) Strathclyde (c) Paris

Please mark your entries "Numark/Tribal Gathering Competition". All entries must be in by Friday, April 26

★ Please include your daytime telephone numberso we can contact you immediately if you are one of the lucky winners



A MADCAP NIGHT OUT AT BACK TO BASICS

THE pride of the North. The home of anarchic debauchery, deft footwork and sweaty people having the time of their lives as if Armageddon was just around the corner. No. we're not talking about Oasis' living room. This is BACK TO BASICS, Leeds' mega-brilliant, three-storey palace

of post-house coooool, where resident DJs Ralph Lawson and Huggy rule, and legendary promoter Dave Beer is always on hand to put mirth into the mayhem.

To celebrate the simple fact that a night at Back To Basics is as good as a season ticket to most other joints, the Leeds club crew have put together the stonkingly good triple-CD compilation, "CUT THE CRAP". Mixed by Andrew Weatherall, Derrick Carter and Ralph Lawson, "Cut The Crap" is chock-full of not only club classics, but ultra-weirdo waywardness, buried treasures and missed moments

from club history. In a playing field which is already overcrammed with cheap 'n' cheesy club compilations, this one dribbles the ball from its own goal-line right down the field and bangs it into the opposition's net with a swerving 35-yard screamer. It's that good. And if you don't believe how crazy Back To Basics is, here is your chance to find out for yourself. ONE reader and a friend will win a night out at the legendary club, along with free travel, accomodation and more hospitality than you could shake a very large red carpet at. Oh, and a copy of the truly beautiful, gold-embossed limited-edition box-set of "Cut The Crap". FIVE runners-up will

blag a copy of the album. To win, just stay awake long enough to answer this wee wimple-shifter:

Which punk band also put out an album entitled "Cut The Crap"?

> (a) Abba (b) The Beatles (c) The Clash

The CMp

Please mark your entries "Back To Basics Competition". Don't forget to state whether you'd like to receive your prize on CD or cassette (no vinyl). All entries must be in by Friday, May 10.

PLANET E ALBUMS AND CLOBBER

YOU want big air on the basketball court? Like, really big air? Air like Michael Jordan's been left stranded in the slipstream of your jet-powered sneakers? Then you need this ultra-rare PLANET E BASKETBALL SHORTS 'N' VEST SET. They were designed and created by the Detroit wunderkind Carl Craig for his Planet Elabel, and proudly bear the legends "Planet E" and Carl's "69" alias. They

are only available by mail order in the States, and even then probably only if you know the birthday of Carl's landlady. Cool enough to be worn not just on the basketball court, but anywhere you don't mind bearing your skinny white limbs for public viewing, these are the ultimate in Detroit rarities.

The kit was created to mark the launch of the latest Planet E release, the "ELEMENTS" album, which pulls together all those ridiculously rare Carl Craig rarities from his Psyche and BFC days. Tracks such as "Evolution", "Psyche" and "Chicken Noodle Soup", which you would have had to mortgage your house, wife and kids for until now. "Elements" is the definitive guide to the early work of a Detroit legend.

Those unfeasibly splendid bods over at Planet E are offering FIVE

readers the chance to win both a copy of the album and a set of basketball clothing. But take note that these clothes were specially created for ridiculously tall basketball-playing people, and are therefore super-baggy.

To win, just jot down the answer to this jowel-dropping, jive-ass teaser:

What was Carl Craig's debut major label album called? (a) "Spacesurfing"

(b) "Seadiving" (c) "Landcruising"

Please mark your entries "Planet E whether you wish to receive the must be in by Friday, May 10.

Competition". Don't forget to state album on CD or vinyl. All entries

Please note that competitions are only open to UK readers. Sorry!

Please use a separate postcard for each competition entry. All winners will be drawn at random from mailbap. The editor's decision is final. *So there!* Muzik Freebie Jeebies , King's Reach Tower, Stamford Street,

Answers to all competitions should be sent on a postcard to:

Truly Travis - Manchester, Peter Stolyciaancashire, Claude Chan - Southampton. -Lara - Worthing, Kirk Wadmore Matt Johnson - Burgh Heath.

430 West

words Kevin Lewis pictures Colin Hawkins Side Story

Set up and run by Octave One's Burden brothers, the underground 430 WEST imprint has added a true family flavour to the Detroit techno scene



Along with artists such as Carl Craig and Suburban Knight, the Octave One trio of Lawrence, Lenny and Lynell Burden hooked up with May's ever-expanding Transmat empire. On doing so, they handed him a track they had put together with Antony Shakir and vocalist Lisa Newberry. The track was Octave One's "I Believe", an emotional overdose of bad-assed grooves and killer harmonies. A track so powerful that, when it was re-released at the end of 1995, six years after its original appearance, it sold like a brand-new twelve.

"Actually, the re-release was all down to Wilba and Alan from Rub-A-Dub," recalls Octave One's (Lawrence Burden.) "They just told me that 'I Believe' was a really sought-after record. You tend to forget what has already gone on. But once they brought it to my attention, I said, 'Hey, we've got put it

out there again'."

"All our artists are treated like family. We sit around, shoes off, trippin' out and eating from the same table" That white label reissue of the 10th Transmat release marked the end of a rollercoaster year for the Burden brothers. It had seen their 430 West imprint go from strength to strength, with more DJs than ever picking up on their eclectic blend of machine funk

and after-hours jazz. And while most of the Motor City Mafia plunged headlong into media mayhem, the Burdens held back and simply let the music speak for itself.

BACK in 1989, however, things weren't going so well. Octave One were having problems with Transmat and, in the end, they decided they had to get out. But that didn't mean they were suddenly alone.

"The scene was real close-knit," remembers Lawrence. "We all used to hang at my brothers' apartment, and Marti Bonds [Kevin Saunderson's old engineer] and Jay Denham used to live next door. The other residents used to beat on our door thinking it was us making noise and it would be Marti and Jay. And then we'd be blasting out, making tracks at six in the morning and Marti and Jay would get it."

Soon enough, the situation had to change, for the neighbours' sake, if not for anything else. At the tail end of 1990, the Burden brothers took up residence at 430 West Eight Mile Road and, with \$500 and Octave One's new "Octivation EP", they set the 430 West imprint in motion.

"We basically just wanted to set up a label which we felt good about being on," explains Lawrence. "We wanted other artists to feel good about being on there, too. We knew the kind of thing we didn't want it to be from the bad dealings we'd just been through. And over the years, as more artists came on board, we figured out the various needs of different artists and what would please them as far as being on a label was concerned." Their attitude paid off and, with producers such as Eddie "Flashin" Fowlkes and Terrence Parker contributing to their catalogue, the 430 West gradually began making its mark.

"It was all about family," continues Lawrence. "It still is. Right from the three brothers running the label. All our artists are treated like family. We sit around, shoes off, trippin' out and eating from the same table. That's basically the way we've tried to keep it from the start.

"We've never brought anybody in who we didn't feel comfortable around just for the sake of the music. The releases happened because we were friends. We all looked out for each other and it's still the same today. And that's also how it works with Submerge, our distributors, too. It was a dream Mike Banks had. He put all these labels together to work towards the same goal. Submerge helped pull everyone together, to introduce a level of real unity."

The Submerge distribution company is the one the few things which has truly given the artists in Detroit a focus. Of course, there will always be the intense politics which come with any musical community, but at least Detroit has this omnipresent entity which is constantly pushing quality music out of the city. It creates a kind of artistic freedom which has seen the labels under its wing, labels like 430 West, flourish in an industry which, for the most part, thrives on far too much hype and not enough talent.

FOR everyone at 430 West, it's simple. You just get the music. It may not be the flavour of the month and it may not be what other people expect, but it's what they believe in. And they're finally starting to get their message through.

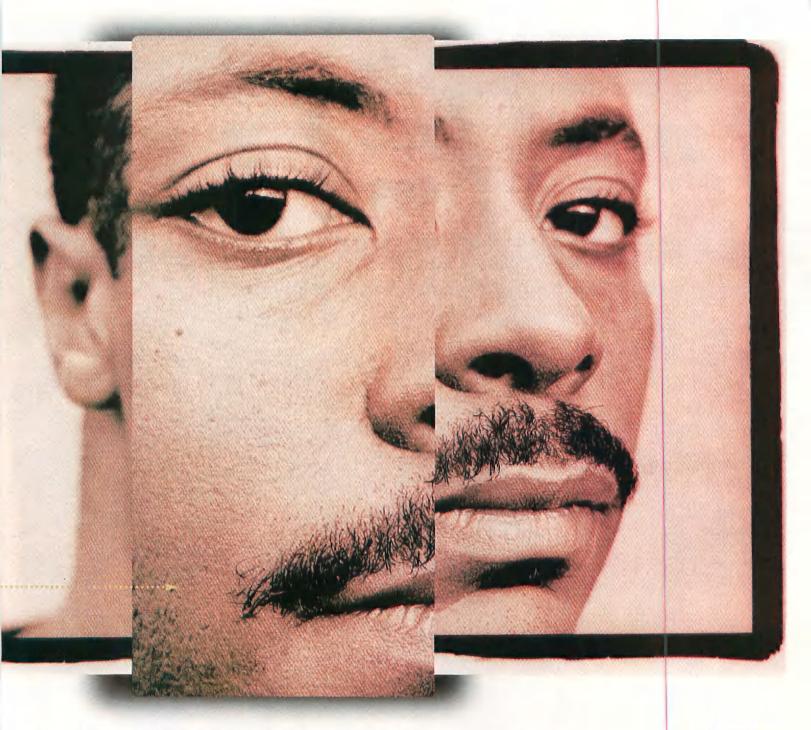
"I think the reason people are looking to labels like 430 West and Direct Beat is because everybody is gimmicked-out," offers Lawrence. "They've pulled every type of marketing trick possible and people have bought into these sounds. A lot of stuff just won't work in sets today and people have got to the point where it's like, 'Hey, we've got to get back into the music'. Because in the end, it is all about the music. A record could be wrapped in a brown paper, but it shouldn't make any difference to whether people buy it or not.

"What we've always wanted to do is search out and look for the tunes. There are always those people who'll say, 'If you sign with this company, we can have your face all over the place'. But I don't want to do that. It would mess up my integrity. I always liked seeking out the underground tunes. Instead of getting a tune hyped into every store, I liked to get some of the rarer pieces. It felt good.

"And I think that's starting to happen again now. You can run a big advertising campaign which is cool for the commercial end, but the cats who spin the kind of records we put out are the ones who are like, 'Hey, I've found this, check it out.' They turn each other on to the stuff."

Is that why 430 West avoided React's "True People – The Detroit Techno Album"?
"They tried to get some tracks out of us, but I couldn't just do it for the money,"
says Lawrence. "They had a lot of good names, but the tracks aren't as good as
the names. They just flashed money in people faces and, as far as I'm concerned,
I can't jeopardise what I do for cash. That's slavery. I'd rather be free.

"I'm sorry, but there ain't nothing like freedom. Nothing. I don't want to knock any of those guys for doing what they did, but they only did it for the money. That's the bottom line. React flashed a lot of cash around, went after what they wanted, and got it. And what they got was a bunch of B-side material. Detroit



is about integrity and that's how most of the labels going through Submerge are able to keep their strong, positive musical vibes. When we put out tracks by different artists, we don't flash wads of notes in their faces. It's like, 'We're going to try this and do this', and everyone's usually real cool about it."

IT'S not a perspective which everybody can relate to, especially in the mass-marketed dance music world of the Nineties, but it works for 430 West. In the end, as Lawrence says, it's all about the music. Not the flash packaging or the ad campaigns, the promo hype or high-profile name-checks. It's the music which really matters.

And as far as 430 West is concerned, they boast a back catalogue which takes in just about everything. From the late-night jazz of Sight Beyond Sight's "Good Stuff" and the deep vocal magic of Unit 2's "Keep Your Head Up", to the Mr Fingers-style bliss of Never On Sunday's "Jackie's Theme" and the funk of Octave One's recent "Point Blank". Then there's the sister label, Direct Beat, home to the solid electro grooves of Will Web and Aux 88. Direct Beat is currently building up quite a head of steam, too.

"Electro has always been king in the black clubs in Detroit," explains Lawrence. "They have been playing it since way back when and haven't stopped. Aux 88 are phenomenal here and are going to start doing some big shows. A lot of the more suburban kids out here are into the Euro thing. But I think the jocks are just starting to realise that, just because it's got a Euro sticker on it, it doesn't mean it's hot. When they play hard stuff from their own back yard, when you play them Detroit tunes, the kids just freak.

"You can go to a party now and hear something you can dance to. I don't have to take some helium to plug into it. The 140 bpm European stuff doesn't have any funk. It's like, 'Yeah, that's great, but I don't do drugs, so I can't keep up'. Detroit stuff is far more downtempo and it just has... it just has the funk, you know? It's a groove."

430 West's latest release is Octave One's 'Point Bank EP'

430 WEST DISCOGRAPHY

RAPHY

4W 100	Octave One - "Octivation EP"	4W 200	U
4W 100	3 Octave One - "Octivation	4W 205	L
	Remixes"	4W 215	S
4W 110	Metro-D - "What Is A Dancer?"		T
4W 120	Random Noise Generation -	4W 220	0
	"Falling In Dub"	4W 225	F
4W 125	Eddie "Flashin" Fowlkes -		68
	"Inequality"	4W 230	A
4W 130	Vice - "Survival Instinct"	4W 235	V
4W 140	Random Noise Generation -		C
	"Random Beats Volume One"	4W 240	0
4W 145	Terrence Parker - "TP 1"	4W 245	0
4W 150	Random Noise Generation -		N
	"Falling In Dub Remixes"	4W 250	B
4W 155	Terrence Parker - "Call My Name		P
	Remixes"	4W 255	0
4W 160	Metro-D - "In The City"	4W 260	U
4W 165	Never On Sunday - "Day By Day"		F
4W 175	Sight Beyond Sight - "Good Stuff"	4W 265	0
4W 180	Mindreaders - "Living My Life		
	Underground"	Forth	
4W 185	Family Of Few - "Sunrise/Intervol"	roru	ı
4W 190	Aux 88 - "Bass Mannetic"	4W 270	V

Tokyo Gospel Renegades

"Tokyo Soul"

4W 195

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	4W 200	Unit 2 - "1	eep Your Head Up"
	4W 205	L'Homme	Van Ren - "The Man"
	4W 215	Sight Beyo Tears"	nd Sight – "No More
	4W 220	Octave On	e – "X-Files"
	4W 225	Random N "Beats & T	oise Generation – racks"
	4W 230	Alien FM -	"Double EP"
	4W 235	Various Ar	tists – "Detroit Techno
	4W 240	Octave On	e – "Foundation EP"
	4W 245	Octave On Nation"	e – "Cosideration
	4W 250	Bohby Cea Passage"	- "The Middle
	4W 255		e - "Cymbolic"
	4W 260		Force - "Unknown
	4W 265	Octave On	e – "Point Blank EP"

Forthcoming Releases

4W 270 Various Artists – "Detroit Techno City 2" 4W 275 Random Noise Generation – "EP" words Ben Turner pictures Raise-A-Head

Bringing together the leading players in the international world of dance music,
The annual MIAMI WINTER MUSIC
CONFERENCE is a week of

drinking, networking and Djing.
In that very order...

THERE CAN BE NO STRONGER EVIDENCE FOR THOSE WHO BELIEVE dance music will eventually take over the world, than the annual industry conventions. Events at which the entire dance fraternity comes together to show everyone how to really party. The wild behaviour of dance music's movers and shakers has others quaking in their boots. It happens at In The

City in Manchester and at Midem in Cannes. And the Miami Winter Music Conference is no exception.

This annual get together is set around the swimming pool, bar and conference rooms of the rather grand Fontainebleau Hotel. Overlooking the glorious Miami Beach, it really is the perfect setting for socialising, networking and conducting business. It's a wonderful communications centre where Paul Oakenfold can hook up with Danny Tenaglia, and Tenaglia can then hook up with Lenny Dee and Glenn Underground.

Fontainbleau Hotel

With tops off, and shorts and sun block on, everyone is relaxed. They're ready to talk about their music and exchange anecdotes from their travels around the globe. But Miami is also the scene of wild antics, inspiring DJ sets, and all of the "S" words which make coming here such an addictive vice.

For an industry which is becoming wealthier and more powerful by the day, Miami also nestly complements the lifestyles of promoters such as Dave Beer and Charlie Chester. The people who give thousands of others fun nights out in the

UK are now reaping the rewards and making damn sure they enjoy every single minute of it. And more power to them.

This, then, is the diary of Muzik's week at the Miami Winter Music Conference. Your guide to what went on, to the parties and the people, the music and the mayhem, those who rocked it and those who, predictably, lost it.



BEGINNING in unusual circumstances, we get to

Gatwick airport at 7am, a time more associated with crawling home from the Friday night before. The truly party-hardened Conference-goers leaveBlighty much later, jumping straight on a plane on Sunday morning after celebrating Renaissance's fourth birthday. More of which later. Arriving in Miami, we immediately get ripped off for \$60 dollars by a "friendly" taxi driver. But when the journey into town is as scenic as this, who cares?

The "Miami Bass" sound booms out of open-topped cars, as open-topped babes flaunt their wares. This is the night of Frank Bruno's world title defence against Mike Tyson, and every bar is charging \$25 to watch the fight. We join Kiss FM DJs Bobbi & Steve and representatives from The Empire club in Middlesborough and Bump N' Hustle in Bournemouth for a rowdy night's entertainment, only to find that Bruno appears to have dropped an E and spends the whole time hugging his opponent.

As the spirits drop, the intake of liquids increases and we seek out the Miami leg of Autechre's live tour. Flared ravers flock to the party, located on the beach at the back of one of Miami's thousands of hotels, and the scene is set for a wild American bash. On an open-air dancefloor facing the beach, Mark Broom spins a great set, making UR's "Electronic Warfare" shine in the outdoor heat. It's a world away from Lost. But as Carl Craig winds up his headlining set, the complaints from a nearby hotel force the police to bust the party even before the sun contemplates getting up.

DAY TWO: SUNDAY MAY 17

SUNDAY begins with immediate reports from the night before. Stories of Lisa Loud pulling down the pants of a male dancer at Louie Vega's party. Stories of an orgy going on in the room next to Francois Kevorkian which keeps his wife and baby up all night. And, having come straight from the Perfecto tent at Renaissance's fourth birthday, stories that Oakenfold, Chester and the Perfecto crew have been delayed by six hours.

Today is the start of the Conference itself, the highlight of which is a seminar where

We immediately get ripped off for \$60 by a "friendly" taxi driver. But when the journey into town is as scenic as this, who cares? Eric Kupper and Roger Sanchez demonstrate how to make a remix. Using parts of Diana Ross' "Take Me Higher", they collaborate for the very first time, only for Kupper to go and dump the track afterwards. Boo Williams and Glenn Underground are meanwhile blatantly checking out the girls by the pool, and the British contingent seem to be more

concerned at the lack of "snow" in such a hot climate. If you know what we mean. At the Eightball party, legendary New York DJ Bobby Shaw (a man who Kevorkian claims continually sets the highest DJing standards) performs an educational set of vocal classics, even surviving the moment when hefty a monitor crashes down on his head. And while all this is going on, Eric Morillo is seen lording it around town in a flash hire car.

We move on to the AM:PM party, although you'd barely know they were the hosts. The label's A&R man Simon Dunmore is still stuck on a plane with all of the banners.

Miami Winter Music Conference

At least Mone performs a fine PA and Roger Sanchez concocts a professional set of vocal garage. Sadly, the party thins out before the appearance of Deep Dish. News

that Frankie Knuckles is playing at Liquid on the next block causes something of an exodus. But those who stay for Deep Dish are not to be disappointed. Sporting "Sell Out" T-shirts, pre-empting anyone who wants to give them a hard time for signing to deConstruction, the only let-down is that they don't drop the drum 'n' bass which their debut album reportedly consists of. Layering raucous house next to minimal techno, Deep Dish finally step down when the audience completelydisappears, gallantly letting their mates Alcatraz then take to the decks.

Just down the road, Frankie Knuckles' DJing can only be described as spiritual. Slowing the pace down to a jaywalking speed, Miami's

leading gay club is deeply moved by a set which justifies Knuckles' legendary status.

Dropping Chuggles in front of creator Ralph Lawson, here with his partner Huggy,
tonight's DJing creates a high standard for the rest of the week to follow...

THOSE WHO

 Danny Tenaglia at Tribal UK, Groovejet
 John Williams and Shaheen at

and Shaheen at the Hardkiss Party • Frankie Knuckles at Liquid

Terry Mullan at Paradox

Lil Louie Vega at the Maxi Party

Tony Humphries at Liquid

DAY THREE - MONDAY MAY 18

... A STANDARD which is raised to dizzying heights by Danny Tenaglia's eight-hour set, undoubtedly the highlight of the week, at Tribal's party at Groovejet. It was the Tribal party which stole the show last year, and it does so this time around, too. As a result, the Public Demand bash suffers heavily, despite the huge support of the strong UK garage entourage.

All this after a day which saw Armand Van Helden and DJ Sneak hanging out together by the pool. The former, with his trousers clinging halfway down his backside, booms jungle out of his portable stereo,

just to let everyone know where he's at. In more ways than one. Asking questions about Bukem, it's clear that, with these boys firmly embracing drum 'n' bass, the genre has a great future in the States.

Meanwhile, Masters At Work and Maxi host a wild sunset party on the beach. Louie Vega and Kenny Dope's set has the place breakdancing. Kenny's crew hijack the evening's barbecue and, eating four hamburgers each, leave the rest of us to starve for the

night. No matter. As Todd Terry and Kenny suck on a spliff beside us, they typify the relaxing Miami vibe.

With the lack of food, Stacey Pullen and Kenny Larkin head off in search of vegetarian fare. leaving just before the party is shut down by the cops at 9.30pm. As Full Intention and the new Urban Blues Project single rock the outside floor, Charlie Chester brags about how his hotel swimming pool plays classical music under

water.







But back to Tenaglia's eight-hour workout. Playing a captivating set which forces us to remain on the dancefloor for the entire evening, we miss seeing Dave Beer and many others being thrown out for "illicit crimes". Deep Dish are initially turned away, as are hundreds of others. But the remaining crowd feed off Tenaglia's every move.

This is a party which feels like anything but an industry affair. Peaking with his mix of Janet Jackson and dropping in snippets of "Voodoo Ray" all night long, Tenaglia progressively gets harder, taking us through Green Velvet and slates of new house cuts with wild, industrial riffs. A journey from Murk basslines to exclusive Deep Dish acetates, he finally ends with the full version of "Voodoo Ray", which is enough for everyone. This man truly rocks.

DAY FOUR - TUESDAY MAY 19

TENAGLIA's set has put paid to any business being done today. However, just as the recovery period ends, it's straight off to the Sm:)e/Profile party on the roof of the Sony Music building.

As dusk approaches, DJ db plays an eclectic mix, including the drum 'n' bass sounds Sm:)e is set to pioneer from America this year. As the sun sets over Miami, the view is breathtaking. This location will undoubtedly be the one to go for next year.

Next up is Lenny Dee's Industrial Strength night at the Virtua Cafe, where Ralphie Dee (complete with a tattoo of Satan on his bottom lip) is playing 150 bpm techno. Which, by Industrial Strength standards, is a chill-out vibe. When we pass by later that evening, the bpm has completely run away with itself.

Further down the same road at Swirl, the Hardkiss night (featuring John Williams,

Robbie and Gavin Hardkiss) hosts a quiet but typically infectious bash, complete with the real star of the week, a live drummer named Shaheen. Sat behind a full drum kit, he shadows every hi-hat, drum roll and break of the records. He is superb. Kris Needs is already set to record with him.

Keoki drops trancetastic tunes in a well-attended night at The Paragon, with Crystal Method appearing live and proving they could well be the biggest band coming out of America to crossover in the UK. However, truly rocking it in the small back room of The Paragon is Terry Mullan, a DJ who is set to take British techno clubs by storm. Building steadily through vocal house to fast cut-ups, the vibe is further enhanced by the presence of the close-knit US techno connection of Josh Wink, Woody McBride (head shoved firmly in the bass bins), The Stickmen, Mathew Hawtin and Jeff Mills.

At Liquid, Louie Vega and Tony Humphries play back-to-back for an intense night of Latin house music. Kenny Dope is spotted having a row with Mike Delgado, Sneak dances with a babe on each arm, while Todd Terry and Ralph Lawson are rocking on the floor. Another great party and another great night clubbing in Miami. Hard to imagine, then, that so much business is done the next day.

DAY FIVE: WEDNESDAY MAY 20

BY now, most people look a little battered and bruised. A week of "work" has, as was expected, developed into a week-long hedonistic clubbing holiday. And judging by the relaxed look on the faces of Josh Wink, Woody McBride and The Stickmen, who are spotted sunbathing on the beach together, this is by no means a bad thing. It's surprising then that labels like Slip 'N' Slide, who have hooked up deals which will set



the agenda for house music in 1996, still manage to show everyone how to really have it, each and every night.

Tonight starts with Sneak cutting up a wild disco set at the Touché party, which takes place in the palatial surroundings of Amnesia, the sister venue of the clubs in Ibiza and Portugal. Inside, it's freezing, as the cold wind whistles through the club's open roof. Jamez, Zki and Dobre are left to perform an eclectic set, which takes in tracks from Wall Of Sound's Ceasefire alongside copious amounts of their own deep-groove productions, albeit to an empty dancefloor.

Likewise, Danny Tenaglia performs at the opening of a new venue to a deserted floor. With a bad mixer and an appalling sound system, he plays just one record before exiting to spin at Swirl, a small bar on Miami's Washington Avenue. Louie Vega packs out Liquid, where Barbara Tucker performs a convincing PA, as does Dajae and countless other vocalists.

Kruder & Dorfmeister attract the corporate suits to an Island Records showcase, but winning the day is the appearance of Josh Wink at The Paragon. With hundreds outside, he links up with Rabbit In The Moon for a night of trance and breakbeat house, which attracts a huge local following more akin to a school outing. And we mustn't forget Huggy, who has been walking around with Kris Needs' underpants on his head for the last 24 hours.

And here, apart from a low-key Deep Dish party the next night.

the Winter Music Conference ended. But for you it's just the beginning.

As friendships are forged between producers and DJs, the fruition of the deals completed here by record labels from all over the world will only really emerge with releases during the next 12 months. By which time, we'll be ready to do it all over again.



Tony Humphries Woody McBride Terry Mullan Eric Kupper Mad Mike Davidson Ospina Roger Sanchez Glenn Underground **CJ Mackintosh Tim Simenon** Secret Knowledge Matthew Hawtin Ricky Montanari Ross Allen Paul Van Dyk Joe T Vanelli The Goodmen Mark Broom Eric Morillo Frankie Feliciano Kruder & Dorfmeister Danny "Buddha" Morales Paul Oakenfold **Masters At Work Crystal Method** Josh Wink Peter "At Work" Presta Francois Kevorkian Deep Dish The Stickmem DJ Icee Alacatraz **Lenny Dee** Ralphie Dee DJ db Jeff Mills Carl Craig Stacey Pullen Kenny Larkin Armand Van Helden Judge Jules DJ Sneak Gusto **Todd Terry** Ralph Lawson Huggy Phil Perry Space Time Continuum **Jim Masters Patrick Smoove Brian Hurden Doc Marten** Juan Atkins 430 West Murk John Aquaviva Danny Tenaglia Frankie Knuckles Michael Dog Stacey Pullen Gene Farris Mone Keoki Barbara Tucker **Brian Transeau** Autechre DJ Duke Dajae James Barton DJ Vibe Mike Dunn That Kid Chris



Grooverider

words Rupert Howe pictures Colin Ha

ticket to

A legend from his days at Rage right through to his current residency at the Metalheadz Sunday Sessions. Make way for the man they call The Godfather. Make way for G-G-G-G-G-GROOVERIDER

> NOTHER FRIDAY NIGHT AT THE KISS 100 FM STUDIOS FOR THE MAN THEY CALL THE GODFATHER. With his med goatee beard and shaven scalp lending a devilish air to his already imposing, six-foot-plus persona, rup his regular slot for the London jungle massive. Right now, he is blending a spectral mantra from Blame, the Moving Shadow favourites, into a typically sinister Goldie mix of a Black Grape track.

The red "On Air" light flashes, Silence. Grooverider speaks.

"What Black Grape tune that is I don't know," he deadpans with just the faintest hint of a smile. "But Goldie's rinsed it out! Back with a vengeance."

Not unlike Grooverider himself, a man Goldie cites as a major influence. He has, after all, has been spinning at house parties and mega-raves alike for the last decade, his style developing in tandem with the music he has championed. Now standing at the apex of the pyramid, he is able to survey the length and breadth of the

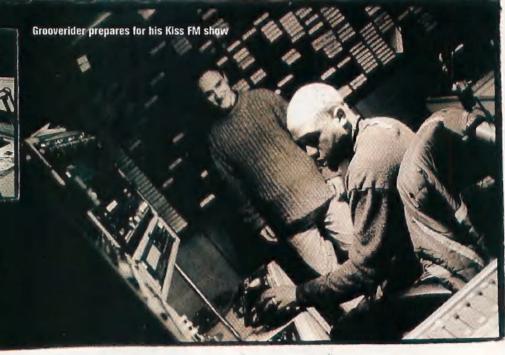
breakbeat empire. In drum 'n' bass terms, there is nobody bigger than Grooverider.

The voice coming over the mic in the studio is one of measured authority. Grooverider doesn't waste time with rants, preferring to keep the listene's attention focused on the music. Not that he's averse to the odd sprinkling of dry wit. When one of his recent dubplates starts to crackle, he simply cuts in the next tune and quips, "I'll have to get the washing-up liquid on it when I get home".

But as with most of his Friday nights, that won't be for some time yet.







THIS Friday is not, however, completely ordinary. Since Grooverider is due to catch a plane to Washington DC early the following day, there is only one gig on the agenda. In Hastings, east Sussex.

We travel in Grooverider's fire-engine-red BMW, a stop-start mission through east London and across to the M25, pushing on into the darkness beyond the city. As the lights recede in the rear-view mirror, you begin to grasp the national reach of the musical revolution he spearheads. He has been making journeys like this for the last eight or nine years, from Scotland to Cornwall and all points in between.

Sitting in the front passenger seat is MC GQ, his head casually nodding to the house beats pulsing from the Kiss FM transmitters. When the reception eventually gives out somewhere around the Sussex Downs, he slides in a tape recorded at one of the Metalheadz Sunday Sessions. Grooverider is on the decks, cutting and scratching another mind-bending mix from his treasured box of dubplates. Cleveland Watkiss is on the mic, explaining how the bass on a certain DJ Trace tune sounds like his mum hoovering on a Sunday morning.

Both Grooverider and GQ have an easy intimacy which belies their status. There are no boasts, no hell-raising prima donna anties. Perhaps it's all those years of playing subterranean dives in south London which have prevented Grooverider from ever portraying himself as a jet-setting superstar DJ.

"I used to go to clubs and I'd listen to the DJ and think, 'I can do better than that!" he explains. "I was always involved in music in one way or another, I was always out dancing, so it all just evolved from that. My big break came when I got the

chance to DJ on this pirate radio station called Phase One. Fabio was also on there and together we just killed it.

"So the geezer who ran the station decided to open up a little nightclub in the basement of a house in Brixton. This was back during the days when acid house first slammed in, when Shoom was going on. Our club started at four o'clock in the morning and people used to come down from Shoom. There were only ever around 100 people in there, but that was the beginning of it all."

radio station
called Phase One.
Fabio was also on
there and together

there, but that was the beginning of it all."

THERE'S just time for a quick stop at a garage to pick up a few cans of Tango and Coke, a couple of packets of Hula Hoops and some big wedges of chocolate. Real DJ food.

Just the kind of energy Grooverider will need to the Month a one

The Hastings night is called Flavour Of The Month, a oneoff extension of Deep Cover, a regular jungle session in these parts. The wind is whipping in off the Channel, but the heat in this dark hall above the empty amusement

arcades and shuttered chip shops is pushing tropical intensity. As Grooverider shoulders his way through the throng in his gigantic parka, he is hailed like a champion boxer making his way to the ring. It's always a big occasion when he comes to town.

"I'll go anywhere," he grins. "I've played soul clubs, techno clubs, all kinds of clubs." Including the infamous Hangar 13 in Ayr.

"They were playing 200 bpm techno, but I still had it out with them. I don't give a monkey's. At the end of the day, they know me and they expect me to do what I do." The only place that he'll think twice about playing is Birmingham, where sporadic outbreaks of violence have marred a number of jungle events.

"I won't go there because of the trouble aspect. If I thought I was inciting any of it, it wouldn't do my conscience any good. So it's best to just give it a miss. If they don't want to behave themselves, then they don't deserve anything. I know it's a small

element, but it's up to the other people affected to stop the violence."

There are no such problems in Hastings. The crowd are young and receptive, and Grooverider pulls no punches, building a set of raw, minimalist abstraction which moves from hyper-kinetic breaks and pump-action bass runs, to ghostly synthetic echoes and metal-on-metal squeals. Aside from the finely measured exhortations of MC GQ, there is barely a hint of vocal interference. The evening is allowed to ride on pure atmosphere.

This represents the radical end of the current breakbeat spectrum, distanced from the smooth jazz nuances of a club like Speed by an increased emphasis on rhythm. Here, the break is all. Rather than a gradual build towards attenuated crescendos, there is a pulsing, fractured dynamic, punctuated with spin-backs, rewinds and stuttering hip hop refrains. Standing imperiously at the decks, Grooverider comes to life as Fabio's alter ego, a dark crusader out to subvert the idealistic fantasies of the jazz dreamer.

"Right from the start, I have always played harder than Fabio," notes Grooverider. "When I was into the acid sound, Fabio was on more of a vocal kind of vibe. But it works with us, it gels. We're offering two totally different types of music, but there's a definite link, there's some kind of communication between them, and that's why Fabio and I can always pick it up and play together."

Grooverider may well have his own agenda, but he is equally attuned to a growing stylistic diversity. And he's understandably proud of the fact that, at the Metalheadz Sunday Sessions, the full spectrum is represented.

"We get Fabio coming down, Bukem, Peshay... We cover it all. I mean, Speed is a bit one-sided, but they're trying to sort it out. There's more to life than strings, you know? For me to get really involved with a club, it has to be completely right and I think this is the closest thing to Rage I've been to for a long time."

Rage is still the touchstone, then?

"Yeah, definitely. For me, Rage was it. There hasn't been anything better."

So how does he manage to keep going, keep giving something new to the crowds who chant his name at the weekends?

"It's just me. It's because I have to have something new. I've got to do it for myself. It's also because I love it too much. I've been lucky in the way that people like what I do, or they seem to. It's strange, because the music changes every year, but I seem to be able to stay ahead of it."

FROM a highly marginalised position in musical culture, breakbeat has now become the common denominator of cool. Urged on by a new spirit of freestyle, a number of previously purist scenes are embracing that febrile rhythmic jitter which seems



"My big break

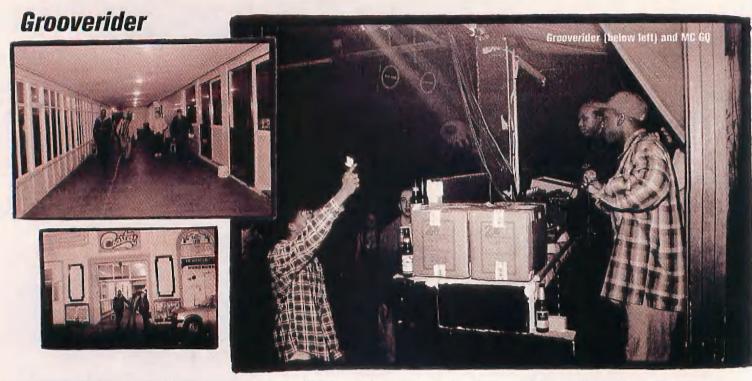
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to embody the Nineties experience of fragementation and dislocation. While some of the early hardcore experiments, such as 4 Hero's "Combat Dancin" EP or Doc Scott's "NHS", were influenced by the sounds coming out of late Eighties Detroit, the process has now been reversed, with techno artists and DJs starting to integrate breakbeat elements into accepted 4/4 structures.

Grooverider is not, however, especially enthusiastic about these developments. He always keeps an eye out for his old friends from his pirate radio days, for people like Dave Angel and Colin Dale, but he resents the way certain techno DJs are jumping on the breakbeat bandwagon.

"You have to understand that I am coming from an area where those people were once looking down on us and thinking, 'What the fuck are they doing?' Now, three years on, they're playing the same shit as us. Not only that, but they're trying to mix it with something else. As far as I'm concerned, they're just trying to dilute it. We're playing breakbeat, hardcore breakbeat, and we fought long and hard for it to be accepted. We don't want some techno boy messing about with something which he doesn't understand. That's not progress, that's a step backwards."

As in hip hop circles, it's a question of earning respect. Yes, the scene appears to be somewhat hermetic and elitist as a result, but having been pilloried for so long by the arbiters of cool, it's hardly surprising that instigators and innovators like Grooverider display an almost parental concern for the development of their music. Especially when we're talking about the author of darkside classics like "Sinister" and "Dreams Of Heaven", the latter recorded as Inta Warriors, a man with an unerring ability to direct music along previously untrodden creative paths.

"What's happening now is what I was thinking about then. At the time that I made 'Dreams Of Heaven', it wasn't a conventional tune. And 'Sinister' was years ahead

of itself. People didn't know what was going on then, but it was basically laying the foundations for now."

So why hasn't he done much production work since then?
"Because I'm too lazy, that's why! I've got a studio in my

"Because I'm too lazy, that's why! I've got a studio in my house but I'm too lazy to use it. It's a question of me getting my head down. I mean, DJing is knackering and after that I often don't want to do anything. I don't necessarily want to hear any more music for the rest of the week."

What of the future, though? Doesn't he ever stop to think about what tomorrow will bring?

"No, I don't. I just continue. I'm having a really good time, so I don't want to have to think about anything. I just want to carry on with what I'm doing. I am totally focused on the whole aspect of DJing, right down to finding new sounds for my label."

Appropriately enough for somebody who is dedicated to sharpening the cutting edge, the label in question is called Prototype. And although there haven't been any releases

for well over a year, it's set for an explosive comeback. To be sure of making his presence felt in a market which is already dominated by the likes of Metalheadz, Good Looking and V Recordings, Grooverider is "bringing in some of the big guns", top practictioners of the new future-shocked style such as Photek, Dillinja, Lemon D, Trace and Ed Rush. All are regular suppliers of dubplates for his record box.

"It's exciting to find people like Photek, to pick them up from nowhere. I picked up Goldie from nowhere. He was spraying walls when I met him. He'd made a tune, but he didn't think all that much of it. Some geezer gave me a copy of it and I thought it

sounded okay, so I whacked it out at Rage. Then this guy with gold teeth comes up to me and says, 'Hey, that's my tune!'. We hooked straight away.

"With Goldie, I could see something was there. The same goes for Photek. So Fabio, Bukem and I backed him and pushed him through. Now we're doing that for Dillinja. He will be the next one through. And then Ed Rush. It's like the Zulu Nation we're running. You need props, you need unity to make you strong. If we all split off on separate paths, we're going to end up weak."

ONE or two flushed ravers loiter around the exits on Hastings pier to shake the hand of the maestro, but there's not much time to exchange pleasantries. Jumping into Grooverider's BMW, we take a quick detour to a local kebab shop and head back up the long dark road to London. The clock reads 4.38am when we take a wrong turning on the M25. Cancel any thoughts of sleep. Instead, Grooverider and GO decide to drop in on a rave in east London. They reason that there's not much point in going to bed when you're expecting a wake-up call for a flight to Washington in three or four hours time.

The secret is to keep going. Stand still for a second

and someone will sneak up from behind you and overtake. It takes a particular kind of character to cope with that sort of pressure. But isn't there a danger that, sooner or later, Grooverider will simply burn himself out?

"I don't know," he replies with a shrug. "Maybe. Maybe I'll have a breakdown or something one of these days..."

The man they call The Godfather lets out a huge laugh.

"There's just something inside me which makes me impatient to get out there," he continues. "I've still got goals as a DJ, I don't think I've reached my full potential yet, and I don't feel tired. Which is perhaps strange. But then again, I haven't really been in this game that long, not compared to people like Paul 'Trouble' Anderson. He has been DJing for almost 20 years. In the end, it's all down to the music. If the music is right it will always keep you interested."

Grooverider is resident at the weekly Metalheadz Sunday Sessions at The Blue Note in London. His Friday night radio show is on Kiss 100 FM, from midnight to 2am



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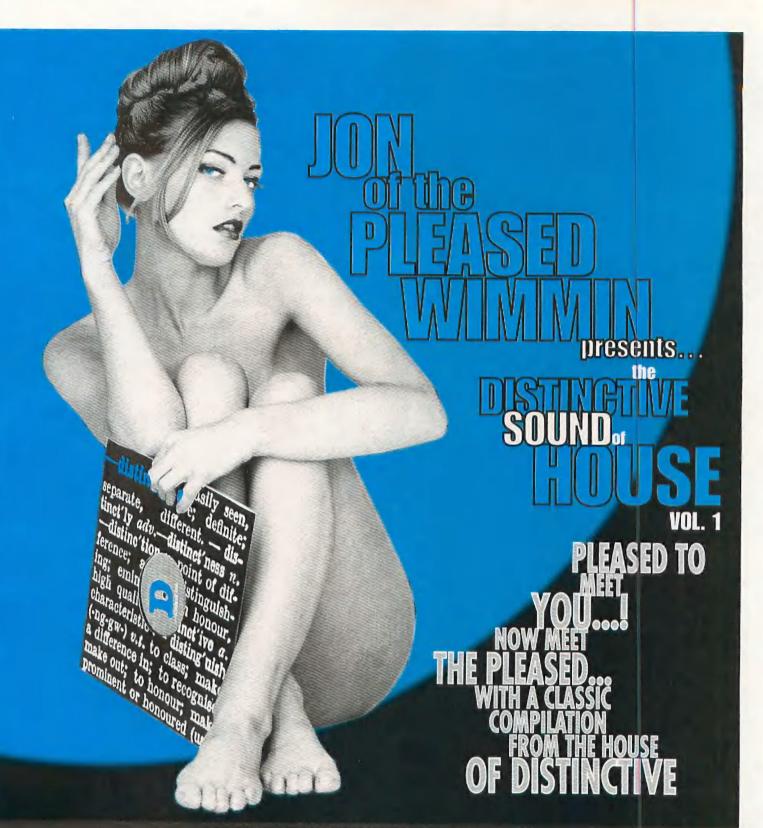
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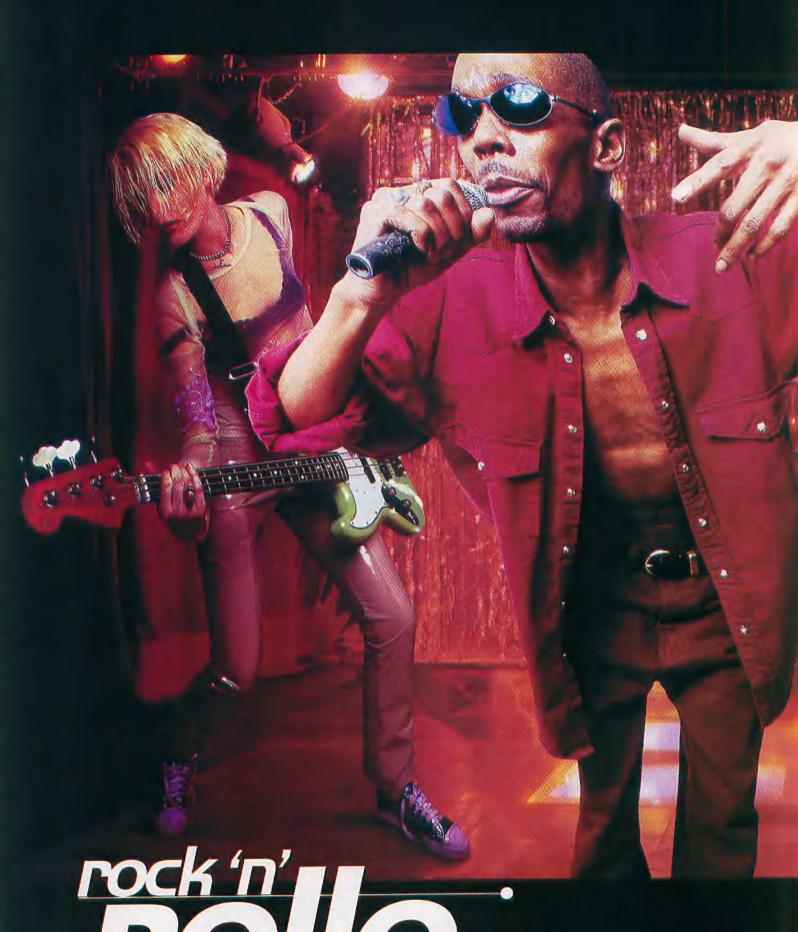
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Call them Rollo and Sister Bliss. Call them the hottest production team in the country. Call them FAITHLESS. Call 'Top Of The Pops' and tell them to get ready. . .

"THIS IS THE YEAR DOT. ANOTHER ERA ALTOGETHER. FAITHLESS HAVE SIGNALLED A NEW BEGINNING FOR Cheeky Records. We are a band of the Nineties, a band for now, and we're making music for the future. We love to produce together, but we can also work separately on different projects without the slightest hesitation. We're all paid-up members of what you might call the Cheeky Collective... the Cheeky Motown, even!

"Each of us have our own individual musical agendas and ambitions, we've each set our own goals, and whatever they may be, we're going to achieve them. Without the slightest hesitation. Me and (Sister Bliss) are going to be the first international superstar producers to arrive from house. The whole music scene is converging and we can only benefit. In 10 years time, I am going to be producing the biggest bands on this planet. The biggest

"Do you know what I mean?"

A SOFT spring sunshine filters through the first-floor conservatory of Rollo's exquisitely-designed Camden Town mews, moving him to articulate such a lofty vision of the future from the contrasting banal ty of the washing-up bowl, of all places. After a while, he hangs up his tea towel and pads in stock nged feet across varnished floorboards to a coffee table laden with freshly-baked croissants, almond-topped mille feuilles and Danish pastries. Around the table, relaxed, chatting and sipping coffee, are the rest of Faithless. Rollo's co-producer and keyboardist Sister Bliss (or Ayalah if you prefer), rapper Maxi Jazz and singer/songwriter Jam ie Catto. They are visibly content, even quite pleased with themselves.

But they've every right to be. They've just released "Reverence", one of the most definitive albums of the year.

"REVERENCE" is a 10-track long-player which defies easy classification. It's as varied in style and influence as the motley foursome who made it under Rollo's guiding hand. It's house, it's rap, it's blues, it's soul. It's opera, even. It's uplifting, yet it's infused with a relentlessly dark undercurrent. It ranges from the pumping beats and melodic

upswings of trademark Rollo & Bliss productions ("Insomnia"), through soul-searching "You know, the same rap vignettes ("Baseball Cap") to a bluesy sex-fest which wouldn't disgrace a Jelly Roll Morton set in a 1920's New Orleans brothel ("If Lovin' You Is Wrong").

people who listen to out on a mad one are probably listening to kd lang at home

It's brilliant. It's future music. And, amazingly, it took just 17 days to make. "I know it took 17 days because I marked them all down in my diary," explains Rollo, nu-NRG when they're with characteristic exactitude. "I'd been wanting to do an album for ages, but I didn't really know how long the whole process was supposed to take. When it came down to it, it was an intense experience, all very quick. I suppose that's partly because Cheeky is a truly independent record label and we can do what we want, right down to the authentic vinyl scratch on 'Don't Leave'. You'd never get away with that on a major.

during the week" took all my favourite samples, looped them all up, put them into five different tracks and gave them to Maxi on DAT. He went all up, put them into five different tracks "There wasn't a lot of preparation beforehand, I just went down to the studio we use, and gave them to Maxi on DAT. He went away to work on the raps, then the next week we all met up and started work. That was it. Ironically, though, the original samples I used didn't end up on the album.

"You know, it's amazing how the whole thing came together when you think about it," he continues, waving in comments from the other band members, or stopping them mid-sentence like some guest moderator on "Question Time". "I've been working with Bliss for years and we have a special relationship. I was introduced to Jamie at a party. He'd been on the road with a band for five years and he played me a tape he'd done, but I wasn't into it at all. Afterwards, when he found out who I was, he sent me another tape and it was in a different league. I met Maxi through a mutual friend. He has an exciting view of rap. It's like nothing I'd heard before and that was the icing on

the cake. Once we were in the studio, it was, 'bish, bash, bosh!'. Easy. We whizzed through it."

Easy? With a brand new band who hardly knew each other? Well, let's just say that Rollo knows how to pick a winning team. Like any successful football manager, he signs the best players he can afford for specific roles. Consequently, Faithless FC are Premiership material. Every time he realises that there's a type of musician or vocalist he hasn't got, he goes out and gets one. And they are invariably, to quote his own words, "fucking staggeringly good musicians".

Maxi Jazz, for instance, got into hip hop back in 1984, founded the Soul Food Cafe Sound System, signed to Acid Jazz and started his own Namu label. He has also toured the globe for years with the likes of Jamiroquai, Soul II Soul, Galliano and Jason Rebello. Jamie Catto (who rather astonishingly doesn't go to clubs or listen to dance music, "except for when Rollo makes me listen to it") was the singer and songwriter for The Big Truth Band. He also looks like Jesus of Nazareth but, in a most ungodly fashion, has been arrested for possession of cannabis in most European countries. Sister Bliss' CV, of course, stands for itself. She is a classically-trained musician, and has been one of the UK's top producers and hardest-working DJs for the past few years

All three are individual talents, undoubtedly. But just how does it fit into an artistic whole?

"Rollo always knows exactly what he wants," explains Bliss from behind an oversized pain-au-chocolat. "He has a great pair of ears and a very clear vision of the sounds he's aiming to create. I've worked with him for so long that I know exactly what he's looking for at any given moment. It's almost a telepathic understanding. At first it can be difficult, he'll go, 'Pom!' and you won't know what the fuck he means. There can be tears and tantrums, but you somehow always end up knowing exactly what he wants. Everybody learns to read the signals... eventually.

"For instance, the other day, Rollo asked Jamie to write a song about, 'When a bloke says give me just 24 hours with any woman and I'll make them love me'. I mean, that's pretty vague stuff, isn't it? But Jamie sat at the piano for a few hours, working away, and he came back with exactly what was required. It was such an acute musical observation, it was incredible."

EQUALLY incredible for some ears will be the musical ground which the eclectic "Reverence" inhabits. It is most certainly a departure from the Rollo & Bliss who went camping, went mystic, thought life was a bitch, held that sucker down and got off their high horse. It's a lateral move, a move into almost a new dimension altogether, away from the dancefloor (yet still paying homage to it) and drawing on influences which have remained latent for much of their production careers.

In a sense, it's the logical next step for the Cheeky duo. But it's also a move they readily acknowledge may take their traditional club-going following by surprise. You might even say it's a gamble.

(left to right) Maxi Jazz,

Sister Bliss, Rollo and

Jamie Catto

"No, it's not a gamble," counters Rollo. "No way. The album just reflects my music collection. And, as with most people, that means a whole selection of styles, from hip hop to house to REM... whatever. I probably listen less to house than anything else at home. Likewise, Bliss is much more than just a house DJ, she's a classically-trained musician who's bang into a variety of styles. Anyway, it's not as if we are some kind

of Cappella, so nobody expects us to do the same thing again and again. People should really give us the benefit of the doubt. We are evolving, and that's only healthy.

"Loading up that old 4/4 beat, sticking on a huge riff, working out a breakdown and

finito! You can't keep doing that forever. I want more out of my life than just turning out dance tracks for amyled-up clubbers. In any case, that very same audience listen to music when they're not at clubs and this album will be the ideal kind of nourishment for them when they're at home. You know, the very same people who listen to nu-NRG when they're out on a mad one are probably

listening to kd lang quietly at home during the week, even though you might not ever get them to admit it.

'Rest assured that I will be making house music for as long as I can walk," continues Rollo. "But what we're basically doing with the 'Reverence' album is asking people to be a bit open-minded and to come on this little diversion as well."

Yeah," adds Bliss, nodding her peroxide bob in agreement. "We'll still be doing the dance mixes and there will always be Sister Bliss & Rollo collaborations, And we'll be putting out our remix album, 'Insomnia', in another couple of months or so. Anyway, the Faithless bandwagon will hopefully be bigger than the dissenting voices. And if people feel alienated in any way by what we are doing. that's their problem, not ours. It's not like 'Reverence' is some kind of a mega-surreal concept album. We want everyone to come on our trip. It's music which is accessible to everyone.

ROLLO & Sister Bliss. The Saint & Greavsie of clubland. A classy double-act. They spend days in dark, sweaty studios together, they fire ideas off each other and they constantly back each other up in conversations. They chastise each other playfully. They trade intellectual blows over why Bliss won't play hip hop in her DJ sets (she reasons that the crowd wouldn't accept it, he implies she's a coward, claiming whoever has the balls to mix up musical styles will be the next big thing). Some days they hate each other, some days they love each other. Sometimes they argue over nothing in particular, just like a married couple. They're quite a team that Rollo & Bliss. In a strictly platonic sense, of course.

But this long-running battle of the sexes has taken on a new complexion with the addition of Jamie and Maxi. Surely the scales are tilting, in favour of the lads. Three to one. It's a boys' club now, isn't it?

"Not at all," retorts the gal who once built a shrine of onion peel and stale bread to Jim Morrison during an over-the-top synthetic drug experience. "Female producers are the best! Ha-ha! Women respond to bass better because we're nearer the ground and we have a more radar-shaped pelvic plate. I love a good, chunky bassline. Rollo's always telling me off for giving tracks too much of a reggae bassline!

"Anyway, I'm treated as an equal around here, which is kind of nice. The other night, for instance, I finished off this track with Rollo and Dave, our engineer, and when I cooked a meal for them afterwards they were amazed. They didn't imagine me doing

girlie things at home. Come to think of it, perhaps they don't think of me as a girl! It's probably because I don't usually wear short skirts or loads of make-up and I just get on with my job. At work, everybody here genuinely respects each other. I mean, our vocalist Pauline is a beautiful girl, but nobody ever sleazes over her during rehearsals. Apart from her boyfriend, that is..."



Six Of The Best - Classic Rollo Tracks

Felix - Don't You Want Me (1992)

Made in his bedroom with Red Jerry and Felix some four years ago, this was Rollo's first-ever track. It sold 2.5 million copies, topping dance charts around the globe.

Gloworm – Lift My Cup (1992)

With a synth riff as catchy as the pox in a King's Cross knocking shop, "Lift My Cup" was a million-selling worldwide anthem which cemented Rollo's arrival on the dance production scene.

Franke - Understand This Groove (1993)

One of the man's chunkiest works to date, this featured that boombastic bass squelch to end all bass squelches. A floorfiller at Naked Lunch in London for weeks and weeks

Rollo Goes Camping Again - Get Off Your High

Dreamy and classy, with Italian-esque keyboards and mixes by Sister Bliss and Luv Dup, "Get Off Your High Horse" was/is the perfect riposte to clubland snobbery of then/now.

OT Quartet - Hold That Sucker Down (1995)

Pumping, NRG house at its very finest, with a raucous, bluesy vocal. The "Build Like A Skyscraper Mix" was caned to the point of cerebral indelibility. As you may recall.

Faithless - Don't Leave (1995)

The Bechstein caresses, underpinning strings woven into a rich fabric of pounding synth lines and clever drum patterns moved even the most hardened clubber to tears.

SO far, it all seems hunky dory at Faithless Inc. But every silver lining has a cloud, and production and live commitments to Faithless and various other Cheeky studio projects are starting to take their toll on Bliss' DJing career. A graduate of Fruit Machine, Trade, Sex and Superstar Niteclub, she now plays just about everywhere, both in the UK and on the continent, but has recently been forced to slightly trim her turntable appearances, particularly during the week. It's a move she views with some regret. After all, being a DJ means being on the front-line of music. It's the hard end and, without it, for all the diversity of their influences, faithless would be much the poorer.

'I'll always play the clubs I love, like Pleased at Velvet Underground, but the rest I have less and less time for," explains Bliss, with a soupcon of regret flashing momentarily across her features. "I'll still try and do as many as possible, though. I'm a DJ and want to be the best at what I do. I want to take DJing as far as I can. I don't want to look back when I am older and have regrets. So as long as I'm playing, I will give it 100 per cent. Totally!

"Anyway, once I'm out there, I love it. Even though I have to drive myself everywhere, which is a bit of a bind. But then I'm the only person I can rely on to get me where I want! It can sometimes be kind of lonely because you're working at precisely the same time all your mates are out having fun. People imagine being a DJ means that you are the most popular person in the universe, but it isn't true. Your mates soon tire of blagging the list to see you at every date you play in their vicinity. That said, you do make new groups of friends at clubs around the country."

is a reflective, serious side to Faithless. Take It's deliberately ironic in that, apart from Maxi Jazz, they don't adhere

to a particular denominational faith, and yet they see faith (which might be loosely translated as a common belief in their abilities) as central to what they're trying to achieve artistically. A kind of self-belief married to an almost Kantian concept of morality and a sense of natural justice.

"Reverence", as you would expect from the title, is the crux of that idea. "The mistake is to take without givin' from within/So take a pace back, face facts/You don't need eyes to see, you need vision," raps Maxi Jazz. In fact, the

YES, in case you hadn't Women respond to bass better because their name, for starters. We are nearer to the ground and because we have a more radarshaped pelvic plate. Hove a good, chunky bassline"

Rollo Discography

PRODUCTIONS

FELIX - "Don't You Want Me"/"It Will Make You Crazy GLOWORM – "Lift My Cup" STONED DEMOCRACY – "A Million Ways"

1993

PRODUCTIONS

OUR TRIBE - "I Believe In You" HIGH ON LOVE - "In My World" FRANKE - "Understand This Groove" REMIXES

PET SHOP BOYS - "Can You Forgive Her" GABRIELLE - "Dreams" USURA - "Sweat" M PEOPLE - "How Can I Love You More" WONDERSTUFF - "Full Of Life" IAN WRIGHT - "Do The Right Thing"

1994 **PRODUCTIONS**

KRISTINE W – "Feel What You Want" GLOWORM – "Carry Me Home" SISTER BLISS – "Life's A Bitch" SISTER BLISS – "Oh What A World" ROLLO GOES CAMPING - "Get Off Your High Horse'

SPHINX - "What Hope Have I Got" OUR TRIBE - "Love Come Home" REMIXES

RAZE - "Break For Love" JULIETTE ROBERTS - "I Want You" U2 = "Numb" PET SHOP BOYS - "Absolutely Fabulous" ZONE 1 - "Feel"

1995 PRODUCTIONS

SISTER BLISS - "Badman" FAITHLESS - "Insomnia" FAITHLESS = "Salva Mea" OT QUARTET = "Hold That Sucker Down"

ROLLO GOES MYSTIC - "Love, Love, Love" ONE TRIBE - "High" REMIXES

ROXY MUSIC - "Love Is The Drug" SNAP - "Rhythm Is A Dancer" SIMPLY RED – "Fairground" SUNSCREEM – "Exodus" LIVIN' JOY – "Dreamer" DONNA SUMMER – "I Feel Love"

Sister Bliss Discography

PRODUCTIONS

MISS BLISS - "Best Thing" SISTER BLISS - "The Future Is Now" ROLLO GOES CAMPING - "Get Off Your High Horse"

ROLLO GOES MYSTIC – "Love, Love, Love" SISTER BLISS – "Life's A Bitch" SISTER BLISS – "Oh What A World"

FAITHLESS - "Salva Mea" SISTER BLISS - "Badman"

FAITHLESS - "Insomnia" REMIXES

GRACE - "I Want To Live" KRISTINEW - "I Don't Wanna Think About It" SIMPLY RED -"Fairground"

DONNA SUMMER -"I Feel Love"

LIVIN' JOY – "Dreamer" ONE TRIBE – "High" A, B, C&D - "Blue Bamboo"

CHEEKY

album is imbued with Maxi's own world view, a vista taken from his recent conversion to Nichiren Shosu buddhism.

"The album is a hymn for the new church, it's a manifesto," he explains in relaxed tones which mark a stark contrast to his upfront rapping style. "The root of people's frustrations is their inability to see just how brilliant and talented they really are. Buddhism preaches that your environment is a reflection of yourself. If you believe you are not attractive, your world will reflect that.

"That is basically the idea behind the lyrics to 'Salva Mea', which was originally called 'Scream'. The last line, 'Reality is dreaming', seems like just one of those off-the-cuff things which is there just because it rhymes with 'screaming'. But it's not. It's the key to the whole idea, a way to live your life. Make your dreams become reality. That's what we're saying. That's faith."

CENTRAL concepts such as faith and self-realisation ensure that, lyrically, "Reverence" has a deep, dark side to it, subtle at the start but growing in flavour on repeated listening.

Ultimately, you might argue, the album is a statement of recognition that a dark force exists within each of us. But at the same time, it hastens to place such negativity within the context of an ultimately joyous human experience.

Similarly, on a musical footing, the spaced-out production only draws further attention to this dark undercurrent, with many of the superficially uplifting songs being underscored in minor keys, signalling both positive and negative.

"To me, major chords are horrific sell-outs," says Rollo. "All you need to top them is some silly singer singing silly lyrics. And I absolutely hate inane lyrics. Hate them!"

He knows what he's talking about, for this is a man equally at home with the impact of music as the written, sung or rapped word. His father, a book publisher, strictly forbade the young Rollo to watch television and he consequently spent his teen years consuming tome upon tome of English narrative fiction. His preferred novelists are Charles Dickens, Jane Austen and Anthony Trollope.

Which is obviously one of the reasons why Rollo delights in Jamie Catto's narrative mood on tracks like the crystallised "Angeline". A philosophy graduate, he also enjoys taking issue with Maxi on the "what goes around, comes around" ideas behind "Baseball Cap", exposing them to the mental equivalent of a philosophical truth table.

On top of all this, he once won the north of England disco dancing competition. He even bedded supermodel Helena Christiansen while he was working on a beach in Eos a few years ago. In case you haven't already noticed, he's mightily clued-up. Opinionated. Headstrong. Successful.

"As an artist, you aren't quided by other people's opinions of you," Rollo elucidates. "You do what you have to do, what you feel is right. I admire people who have vision and taste. I admire people who have strong views on music, people like Red Jerry at Hooj Choons. I may totally disagree with them, but Ladmire them!

"Everyone in Faithless is like that. Jamie has really strong melodies and chords, Maxi knows exactly what he wants to say and Bliss' music is catchy but never naff."

And Rollo?

"I know I might come across as arrogant at times, but that's because I have total belief in my abilities. You could say I'm blessed with that. For some reason, genetically or whatever, I have faith and I'm not afraid to use it. Different people are born with different qualities. Mine is self-belief."

VISION, commitment and determination. Faithless seem set for the top and, if the pre-sales on "Reverence" are anything to go by, that is exactly where they will be pretty soon. Their live set isn't bad either, as a recent showcase at The Jazz Cafe in London demonstrated to a sell-out crowd.

Which is just as well, as they'll probably be showing it off soon on "Top Of The Pops", along with the rest of the Cheeky collective, including singers Pauline and Dido (Rollo's sister), and an array of percussionists which would put even Brazil '70 to shame. There's a buzz around this band which is huge, and it isn't just the fabrication of industry marketing men. It's one even Rollo himself can feel, though in a surprisingly out-of-character way, he is almost reluctant to admit it. Maybe it's just nerves.

"This album is much bigger than we ever thought it would be," he concludes. "We knew it was good, but so many good albums get lost in the morass of world-wide releases. This one definitely has its head above the parapet in that it has already been licensed to every country in the world. Which is an amazing sensation, because Cheeky is my record label and I really feel from the bottom of my heart that the people involved on 'Reverence' are among the most talented people working in the music industry today.

"The album, in a way, is like a Cheeky calling card. Everyone involved in Cheeky is on the album in one way or another. All of these people will be going on to do their own projects, and there is absolutely no end to the stuff we are going to be able to turn out.

"Like I said before, 'Reverence' is just the beginning. Watch us from here on in. It's going to be quite some year..."

'Reverence' is out now on Cheeky

'Reverence' – A track by track guide

Reverence

Rollo: "This was the first track on the album to be written. 'Reverence', in a sense, is the key to the album, it's a kind of manifesto. It's a four-minute "Bible" on how to live your life."

Don't Leave

Sister Bliss: "Because of the scratch on the recording, Mel [joint owner of Cheeky] said we'd get loads of returns from the American Mid-West. But we made this track for Britain, and anyway, the scratch is in time."

Salva Mea

Maxi Jazz: "This track was originally entitled 'Scream'. It's all about the inability of people to see how brilliant and talented they really are. If you believe you are not attractive or not talented, that is how the world will perceive you."

If Lovin' You Is Wrong

Sister Bliss: "Rollo said he wanted a love song. Maxi forgot all about the Buddhist inner light for a moment and came up something altogether more earthy. A song about shagging."

Angeline

Jamie Catto: "Rollo is into narrative, which is a great relief to me, because that's what I've always written. This song focuses on a fictional character and then creates a little world round that person."

Insomnia

Sister Bliss: "This is personal to me. I never get enough sleep. The first time I dropped this in a club, you could see it struck a chord. It was about 3.30 in the morning and nobody that night was going to get any sleep."

Dirty Ol' ManRollo: "We walked all over London in dirty raincoats with a DAT recorder to get those playground samples. No, I didn't ask any kids if they wanted to go and see some puppies...

Flowerstand Man

Rollo: "I wrote this with my sister, Dido. Years ago, she was head-over-heels in love with a bloke who sold flowers by the tube station. He was a real geezer. All the secretaries fancied the pants off him."



Baseball Cap

Maxi Jazz: "If a negative thing happens to you, you can sometimes turn it into a positive thing. Like if someone beat me up and stole my favourite baseball cap, it would make me realise that I was lucky not to be knifed, lucky to still be alive. That's more important than the loss of a material object."

Drifting Away

Sister Bliss: "If you shag right the way through the album, this is the perfect end. The obscure snippet of opera is about a woman who kills her baby. It's a nice bit of atmosphere to round off the album."



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The Sound
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Vol.

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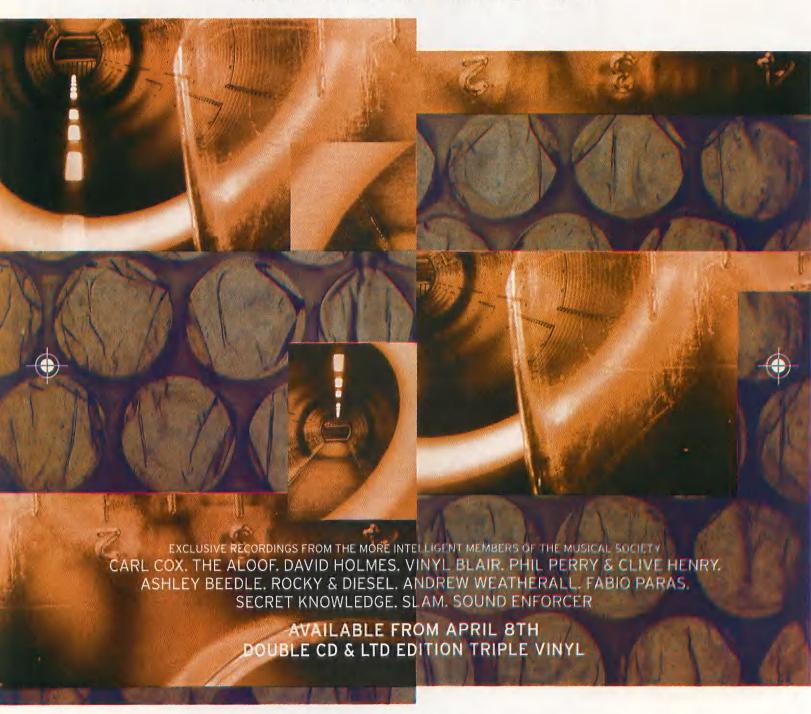
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http://www.phreak.co.uk/haywire/fullcircle



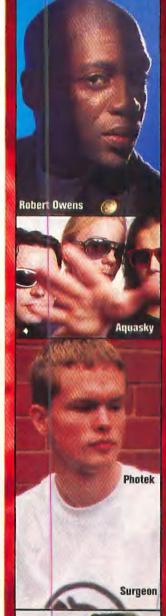
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May 1996

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7		11	All miles		2	W١		

INE WEEK	
1 FEEL THE VIBE That Kid Chris (Digital Dunge	
2 JAVAJeff Mills (F	
3 NO OTHER LOVE	nazon (Jackpot)
4 AROMATHERAPYAda	m F (Section 5)
5 YOUR HEAVENUrban Blues Project (S	ioul Furic, USA)
6 FK EP (REMIXES) François Kervorkian (Min	istry Of Sound)
7 EUGINASalt	Tank (Internal)
8 LOVE ME NOW Secret Knowledge (d	eConstruction)
9 LET THIS BE A PRAYERRollo Goes Spi	iritual (Cheeky)
10 BLACKFLYB	
11 GONE (REMIXES)	
12 WAS I HERE BEFORE	
13 FEEL ME NOWYur	
14 STRAIGHT FORWARDSecret Cinema (Music	
15 CHRONICLES	
16 ACTING CRAZY Round	
17 BUCKET BOOTLEG EP	iry Street, USA)
18 SECRET LIAISION Source Direct	
19 MK2A The Shamen (O	
20 THE SOUND (REMIX)	
21 DIVE EP	
22 MUSE Q THE MUSIC	
23 KAUNA	
24 THE THEME (REMIXES)	
25 RED TAPE Agent Provocateur (
26 WHERE WILL I BE? Eddie "Flashin" Fowlkes (I	
27 STILL LIFE/THE RAIN (REMIXES)	
28 BREAK BUTT Melting	
29 DAYZ Roni Size	
30 BJANGO Lucky Monke	
31 CUTTHERUG	
32 DJED (UNKLE REMIX)	
33 BACK TO BOOGIE	
34 SHAK OUT	
35 M6 Maurizio (Mauri	
36 AMERICA	
37 OVERDRIVE Switchblade	
38 THE SCREAMER	
39 SCIENCE BEHIND THE CIRCLE LP	
40 HOOVER BABY	
41 VOLUME 7 Droppin' Science (Dro	onnin' Science)
42 ALLIUM Patrick Prins (Movin' Mel	lodies Holland)
43 MUGGERSCUM OUT	urgeon (Soma)
44 SHOUT 'N' OUTLoc	od (MAW. USA)
45 THE TERRORIST	w Koith (Droad)
46 POINT BLANK	430 West HSA)
47 JAZZ JOURNEY	
48 SUTURE SELF	Mass (Soma)
49 LOVE LIFE AND UNITY	adzone (Virgin)
50 INHABIT THE MACHINES	om (Peacefron)
Was compiled from the following Displayers Albert Circ Aller Alex Alex Alex Alex Alex Alex Alex Alex	iii (reaceirog)



The Muzik Sweep was compiled from the following DJ returns: Luciano Alberti, Stu Allan, Alan (Joy), Angel, Mark Archer, Phil Asher, Paul Ashley, Simon Aston, Black Widow, Scott Bradford, James Brolly, Pete Bromley, Spencer Broughton, Johnny Cabash, Callahan, Derrick Carter, Paul Chiswick, Choci's Chewns, Mark Clack, Andy Cleeton, Moose Curtis, RussellDavison, Daniele Davoll, Andrew Dixon, Eammon Dog, Elliot Eastwick, The Egg, Danny Eke, Phil Evans, Paul Farris, Simon Fathead, Greg Fenton, Keith Fielder, Rob Fletcher, John "00"Fleming, DJ Flex, Tony Forde (Ontario), Jason Frost, DJ G, Dr S Gachet, Steve Goddard, Angela Goulding, The Groove Committee, Ben Guiver, Chris Harris, Simon Harrison, Kenny Hawkes, The Lovely Helen, Neil Hinde (Lisa Marie Experience), Tony Humphries, Chris James, Nick James, Joe 2000, Danny Jones, Nial Kay, Princess Julia, KCC, Little Simon D (Norway), Ray Lock, Alan Luv Dup, Andy Mac, Kevin Mackay, Woody McBride, CJ Mackintosh, Maggie McKeown, Chris Madden, Vivien Markey, Gary Marsden, Massive Records, Jim Masters, Angela Matheson, Paul Matthews, Orde Meikle, Mighty Atom Records, Melvin Moore, Russ Morgan & Carl Thomas (K Klass), Phil Morley, Simon Mu, Dimitri Nakov, Kris Needs, Luke Neville, Grant Nelson, Jay Noon, Paul Oakenfold, DJ Oberon, Off YerFace Sound System, Guy Oldhams, Luis Paris, Graeme Park, Mark Picchiotti, Pierre (Checkpoint Charlle), Pip (DIY), POF Music (Paris), Pure Groove Records, Bruce Oureshi, Jason Roberts, Greg Robinson, Pete Robinson, Dave Rofe, MrScruff, St Peter & Heaven, Scooby, Mike Shawe, Andy Sherman, Simon Shrimpton, Danny Slade, Patrick Smoove, Gareth Somerville, DJ Tabs, Paul Taylor, Tasha Killer Pussies, Tasty Tim, Eddle Templeton, Paul Thomas, 3 Beat Records, Staron, Tricksta, Mark Turner, DJ Vadim, John Waddiker, Tom Walnwright, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Ian Wilkie, Mark Wilkinson, Ian Wright.

Eddie "Flashin'" Fowlkes

TOP25 SALE

TOP 25 SALES 12-Inch Dance Singles

RADIO CHART

FREQUENCY 105.2 FM (Milton Keynes, UK)

- 1 ACTING CRAZY Round 3 (Main Street)
- 2 FK EP (REMIXES) François K (Open)
- 3 RUNNING ALONE Andrea Clarkson (DAT)
- 4 STRINGS Davidson Ospina (Henry Street, USA)
- 5 NEVER AN EASY WAY Morecheeba (Indochina)
- 6 JAVA Jeff Mills (Purpose Maker)
- 7 FLIM FLAM Yellow Socks (Nuphonic)
- 8 ROCHANDO O BICO Laurent Garnier (F Communications, France)
- 9 F-JAM Adam F (white label)
- 10 UNTITLED EP Pest Control (tape)

Compiled by the Music Department at Frequency 105.2 FM, Milton Keynes. Telephone: 01234-358-472

HOME-LISTENING CHART

THE KLUBBHEADS

- 1 PRIDE (A DEEPER LOVE) Clivilles & Cole
- WHAT TIME IS LOVE THE KLF
- 3 FEEL WHAT YOU WANT Kristine W
- 4 IN THE MIX Mixmasters
- 5 SAVE ME (DUB MIX) Lisa Fisher
- 6 SOLID SESSION Format 1
- 7 RHYTHM IS A DANCER Snap
- 8 HOLD THAT SUCKER THAT DOWN OT Quartet
- 9 YO YO GET FUNKY DJ Fast Eddie
- 10 LOVE COME HOME Our Tribe

READER'S CHART

SI MACCA (Birmingham, UK)

- 1 STRINGS AIN'T WHAT THEY USED TO BE Astrofarmer (Astrofarm)
- 2 TAKE IT TO THE TOP Si Macca (Jump Wax)
- 3 WHAT'S GOING ON Martin S Project (Saucy Tunes)
- 4 REACH Lil' Mo' Yin Yang (Multiply)
- 5 SECRETS Sunscreem (S2)
- 6 HIGHER [DERRICK MAY MIX] Kim Richardson (Hi Bias, Canada)
- 7 WHAT LOVE CAN DO SAIM (Effective)
- 8 LOOK UP TO THE LIGHT Evolution (deConstruction)
- 9 NAKASAKI Ken Doh (ffrr)
- 10 PARTY DOWN unknown (red vinyl 10-inch)

Send all Reader's Charts to Muzik, King's Reach Tower, Stamford St, London SE1 9LS



A11	The same of the sa	WANGN 2 - APRIL 9
1	CHILDREN	
2		
3	BE AS ONE	Sasha & Maria (deConstruction)
4		
5	RETURN OF THE MACK	Mark Morrison (WEA)
6		
7		Way Out West (deConstruction)
8		Lil' Mo' Yin Yang (Multiply)
9		Blahzay Blahzay (Mercury)
10	DACCESS	DJ Misjah & DJ Tim (ffrr)
1	1 I GOT 5 ON IT	Luniz (Virgin)
1:	2 THE SOUND	X-Press 2 (Junior Boys Own)
1:	3 GIVE ME A LITTLE MORE T	1ME Gabrielle (Go! Beat)
1	5 WHAM BAM	Candy Girls Featuring Sweet Pussy (VC)
10	5 MOVIN'	
1	7 TWO PAINTINGS AND A D	RUM Carl Cox (Worldwide Ultimatum)
1	B COLD WORLD	Genius/Gza Featuring D'Angelo (Geffen)
1	OYE COMO VA	Tito Puente (Media)
		R Various Artists (Uptown)
		Grace (Perfecto)
		Heller & Farley Project (AM:PM)
2	5 BE MY LOVER	La Bouche (Arista)
		Chart details based on sales information supplied by CIN. CIN copyright.

TOP 25 SALES Dance Albums

MARCH 2 - APRIL 9 THE SCORE The Fugees (Columbia) SESSIONS SIXVarious Artists (Ministry Of Sound) 8 IN THE MIX '96 VOLUME 2 Various Artists (Virgin)
9 BEST OF SWING '96 VOLUME 2 Various Artists (Telstar)
10 THE AWAKENING Lord Finesse (Penalty) 15 ARCHIVE ONE Dave Clarke (Bush) 17 WAITING TO EXHALE Original Soundtrack (Arista)
18 100% PURE GROOVE Various Artists (Telstar) 19 POWER OF SEVEN System 7 (Butterfly)
20 FROM WHERE??? Mad Skillz (Big Beat)
21 EXPERIMENTS THAT IDENTIFY CHANGE Various Artists (Butterfly) 23 LEFTISM Leftfield (Hard Hands) 25 SOUND OF THE RHUMBACoyote (Stress)

Chart details based on sales information supplied by CIN. CIN copyright.



I GOT THE VIBRATION / A POSITIVE VIBRATION

GLOBA

PRESSURE DROP (London, UK)

1 IF THE LAW SUITS [PRESSURE DROP	REMIX] Juryman (Ninja Tune)
2 THE FIVE STAR GALAXY PART 1	The Five Star Galaxy (Five Star)
3 RED LIGHT DISTRICT	Red Light District (Rising High)
4 THE RETURN	
5 IT'S ALL GRAVY	Positive K (Creative Recordings)
6 SALIVATE EP	Cujo (Nine Bar)
7 THE CONTRACT	DOPE (Rugged Vinyl)
8 DON'T TOUCH DUANE BARRY	Naked Funk (Wall Of Sound)
9 GET YOUR HEAD DOWN	Luke Vibert (Ninja Tune)
10 ATLAS EARTH	

DANIELE DAVOLI (Bologna, Italy)

1 GIVE ME STRENGTH	Jon Of The Pleased Wimmin (Perfecto)
2 MAKE THE WORLD	Sandy B (Champion)
3 HYPERBALLAD	Björk (One Little Indian)
4 IGOT THE VIBRATION	Black Box (Manifesto)
5 ONE MORETRY	Kristine W (Champion)
6 STARS	Dubstar (EMI)
7 BIG BOY	
8 COMIN' OUT TO PLAY	Junior Dangerous (Mercury)
9 OHLALALA	unknown (white label)
10 OUTRAGEOUS	Stix 'N'Stoned (Bang It)

BRIAN TAPPERT (Miami, USA)

1	LOVE DON'T LIVE [MUSTO MIX]	Michael Proctor (Soultune)
2	YOUR HEAVEN	Mother Of Pearl (Soulfuric)
3	KLUBHOPPING [JOEY MUSAPHIA MIX]	
4	LENNY FONTANA	Galaxy People (Clear)
5	I KNOW YOU WANT ME Booker T & Sh	aun Benson (Junior Boys Own)
6	PASSION [GRANT NELSON MIX]	Gat Decor (Hi-Life)
7	SHE SO HEAVY	. Groove Collective (Giant Step)
8	WHENEVER U WANT ME	Break Point (Club Zoo)
9	SO DEEP	Club Z (acetate)
10	0 LOOD	Masters At Work (MAW)

ALAN OLDHAM aka DIT-1000 (Detroit USA)

ALAN OLDHAM aka D	
1 LIQUID METAL MIXDOWN EP	DJ T-1000 (Generator, USA
2 THE STORM [SURGEON DUB]	Dave Clarke (Bush
3 THE ENCRYPTION FACTOR EP	
4 ARCHIVES LP	. Planetary Assault Systems (Peacefrog
5 L-TRAX	Lester Fitzpatrick (Relief, USA
6 22ND CENTURY	Marco Passarani (Generator, USA
7 JAVA	Jeff Mills (Purpose Maker, USA
8 PLACES LP	
9 AZTEC MYSTIC	
TO MADDE D COMBE DOMINATION FOR INDIVIDUAL	9 Marious Artista (Conomtor IICA

TECHNOHEAD (London, UK)

1 JESUS MUST DIE	The Sound Of Hate (80 Aum)
2 INDUSTRIAL FUCKING STRENGTH	
3 FUCKING HARDCORE PART 4	Various Artists (Mokum)
4 AKA NOISE SYSTEM	DJ Freak (Storm)
5 BERSEKERE IN MY ROOM	Smyly Slayers (Hot Trax)
6 JUMP	
7 AGITPROP	Eradicator (Fischkopf)
8 UP YER BASS	Sass (Clubscene)
9 WAR DANCER	Manga Corps (Industrial Strength)
10 MOVE YOUR BUTT	Riot Nation (Mokum)

PESHAY (London, UK)

	LONG (LONGON, OK)
1 1	UNTITLED (FROM THE FORTHCOMING LP)
2 1	JNTTTLED (FROM "EAST COAST VIBES")JMJ & Flytronix (Moving Shadow)
3 1	JNTITLED (FOCUS REMIX) Simon Bassline Smith (Dee Jay Recordings)
4 1	TS FOR YOUPFM (Good Looking)
5 1	MYSTIC MOODS
6 1	CJZPhotek (Photek)
7 1	FATHOMS unknown (acetate)
8	UNTITLED
9 .	JAH (PESHAY REMIX)
10	UNTITLEDShogun (Renegade Recordings dub plate)

JON PLEASED WIMMIN (London, UK)

1 VMEN	Blue Roads (Vicious Muzik)
2 PERFECT (DUB)	PJ & Duncan (K-Tel)
3 JUNK SHOP EP	Perry Hill (SCR)
4 INFECTUATION	SPS (acetate)
5 FRUSTRATION	Space Base (Higher State)
6 DC'S EXPERIMENT	derground Gurus Present (white label)
7 INEED YOUR SOUL	
8 NATIVE LOVE (CHIP SHOP MIX)	Divine (Slate)
9 UNTITLED	Compounded (Edge)
10 JUANITA	Underworld (Junior Boys Own)

NORMAN JAY (London, UK)

		-
M&S Featuring Michelle (Public Demand promo)	SATURDAY GROOVE	1
Donnell Rush & Louis Vega (MAW)	SHOUT IT OUT	2
95 North (dub plate)	DON'T GO	3
O ME Michael Watford (Music Station)	RETURN YOUR LOVE TO	4
That Kid Chris (Digital Dungeon)	FEEL THE VIBE	5
Yellow Sox (Nuphonic)	FLIM FLAM	6
Sub Level Feat Donnell Rush (Basement Boyz)	TIME TO CELEBRATE .	7
Truce (Big Life)	CELEBRATE LIFE	8
Eau De Chanté (UMM)	DELICIOUS INC	9
Volume II (Disco-Tex)	GOOD INSIDE	10

FAT CAT (London, UK)

- 1 THINK TWICE Ephebe One (Ferox)
- 2 M6 Maurizio (Maurizio)
- 3 9601 (Concept)
- 4 EXHIBITS Art Of Dance (Substance)
- 5 ACTING CRAZY Round Three (Main Street)
- 6 RETURN TO EARTH Space DJz (Infonet)
- 7 INHABIT THE MACHINES Neil Landstrumm (Peacefrog) 8 SUNSHINE STATE EP 100hz (Format)
- 9 BODY MAPPING Cristian Vogel (Tresor, Germany)
- 10 FLAWLESS VICTORY K Alexi Shelby (ACV)

Fat Cat Records, Earlham St, London WC2

Telephone: 0171-209-2919

RECORD TIME (Detroit, USA)

- 1 MOOD SWING Gusto (Bumble Beat, USA)
- WHO DO YOU LOVE Colonel Abrahams (Shelter, USA)
- 3 UNWIND YOUR MIND Jazz Society (Freeze, USA)
- 4 IN A GOLDEN HAZE Morning Kids (Balihu, USA)
- 5 CHRONICLES David Ospina (Henry \$t, USA)
- 6 THE RUDE EP Devious (Subwoofer, USA)
- 7 BUCKET BOOTLEG EP Kenny 'Dope' Gonzalez (Henry St, USA)
- 8 VOLUME 5 Johan S (Sweat Records, USA)
- 9 BANJI BOYS VOLUME 2 DJ Disciple (Interstate, USA)
- 10 STRONGER Todd Edwards (Been Records, USA)

Record Time Records, 27360 Gratiot Avenue, Roseville, Michigan 48066 Telephone: 001-810-775-1550

ROUGH TRADE (Paris, France)

- 1 FOXY LADY L'Homme Qui Valait 3,000,000 (Cassius, France)
- ACTING CRAZY Round 3 (Main Street)
- 3 VOLUME 1 Showroom Recordings (Cheap, Austria)
- 4 BREAK BUTT Melting Pot (Ten Denk)
- 5 PAN SOUL Motorbass (Motorbass, France)
- 6 EYE CUBE EP [DAFT PUNK REMIX] Unknown (Versatile, France)
- 7 IN SOUND [FROM THE WAY OUT LP] Beastie Boys (Grand Royal)
- 8 PILGRIMAGE EP Russ Gabriel's Audio Spectrum (Soma)
- 9 IN-FLIGHT ENERTAINMENT LP Various Artists (Deram)
- 10 VIVA LA WOMAN Cibo Matto (Warners, USA)

Rough Trade, 30 Rue De Charonne, Paris 75011 Telephone: 00-331-4021-6162

23rd PRECINCT (Glasgow, UK)

- 1 NO OTHER LOVE Blue Amazon (Jackpot)
- STORM IN MY SOUL Khamasutra (Wildflower)
- 3 STARLIFE Kimball & Dekkard (white label)
- 4 FEEL ME NOW Yum Yum (Sperm)
- **DEEP IN YOU** Tanya Louise (UMM)
- HMM The Howler (Strongroom)
- CAN'T STOP LOVE Soul Solution (Jellybean)
- **GUIDO THE KILLER PIMP Allium (Mavin' Melodies)**
- 9 SPACE CADET Yoni (Sugarcube)
- 10 LOVELIGHT Jayn (VC Recordings)

23rd Precinct, 23 Bath Street, Glasgow G2 1HU

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VAN BASTEN Über Allov/Interceptor

Brute

AS a medium-paced hard house track which tips its hat to the old progressive days (remember "Lizard King"?), "Über Alloy" is distinctively un-Germanic. In fact, it could be wearing a pair of Union Jack shorts, drinking lager in the sun and singing footie songs. Nothing wrong with that, mind. On the flip, "Interceptor" pounds along at a similar pace, but with darker, psychedelic-ish textures. This is grit-yer-teeth, close-yer-eyes, heads-to-the-floor stuff. Superb. You lookin' at my bird? (DF)

Tom: "The legacy of the Meng Syndicate from Hit House over in

Holland lives on. This track has a good off-beat groove, but it is not really doing anything new. It's basically just another tune which would work pretty well within a club context." Mark: "It doesn't do anything for me. Not my cup of tea. There's just no attention to detail in the production. Nah... sorry."

•00000

EHR **Enrapture** Waxhead

RECORDED at Soup Studios in Germany, this downtempo trancer rumbles along in linear fashion and with little purpose. On the B-side, "The Criminal" is probably a not-so veiled reference to the producer of the cut, while "Waterflow" (toilet jokes aside) is this release's saving grace. It's a competently melodic workout perhaps best suited to your next after-hours sesh. (DF) 00000

Tom: "Is he really saying 'Enrapture, shite and wee"?! At any rate, this is well average. It's sort of like a hard house track playing around with a few techno-y sounds. Oh dearme! I'll give it one point for getting cut in the States."

Mark: "It's very mediocre, with some really boring 303 noises. There is absolutely no substance to this tune whatsoever. It doesn't even come close to giving me the horn. I think it's a real dud."

DJ DUKE PRESENTS. . . The Old School Deep Sampler Power, USA

FOUR tracks of the deepest house music from tech-funker Duke, each dedicated to its own house music legend. Larry Heard gets a double namecheck, in the "Washing Machine"-style groove of "Fingers" and the "Black Ocean" vibes of "Heard", while "Trent" and "Jefferson" are killer cuts which Ron and Marshall would be proud of. As it says on the imprint, "Respect to the old school people that made it happen". (KL)

Tom: "A touching tribute by DJ Duke to Ron Trent, Marshall Jefferson and Larry Heard. It's not amazing, but Duke has obviously been moved by these people, so it's quite sweet, really. Bless him!"

Mark: "I quite like 'Fingers'. None of these are what you would call classics, but they do have an old school flavour. Not bad, but not really up to the standards of the people he is paying homage to."

FREAKNIKS Kalimba EP

Scenario

NOT so much trip hop, as a downtempo house track which has wandered into Jazz Alley, and decided to rent a room there. hang out and get really loaded, "Kalimba" tips a nod in the direction of Masters At Work's "Nu Yorican Soul" and eyes a wink at the boogie-bass fusion of labels like the wonderful Honeydipped. For hardcore puffers a bit out of breath by anything over 120bpm, "In The City" and "Freefire" offer more languorous fare. (CB)



Guest reviewers: GLOBAL COMMUNICATION

Muzik reviews by Ben Turner, Calvin Bush, Dave Fowler and Kevin Lewis



THEY claim that it doesn't matter who they are or where they are from. They're just passionate about brilliant music of all genres. They love dancing and chilling just the same as everyone else. When they listen to tunes, they need to hear emotion, they need the beats to be rough and rockin', they need to "feel the funk". They need tunes which push forward the boundaries of music. And they revere cuts of authentic, timeless quality. Rather like their own "Ob-selon Mi-nos" and "Just Close Your Eyes And Listen", perhaps. They record under countless monickers, most notably GLOBAL COMMUNICATION, but also Jedi Knights, Chameleon, Reload and Link, and they are here to review this month's singles. They are Tom Middleton and Mark Pritchard.

Tom: "I think the 'Kalimba Flute Mix' is quite pleasant, it's got some nice sounds. It's a little naughty sampling all of those Lonnie Liston Smith bits, though. Not especially inspiring, but not bad. It's the kind of record you want to play at 33 on +8."

Mark: "I also like the vibe of that 'Flute Mix'. I don't know where it would fit into a set, but it's pleasant enough. But I think the other side could do with being rougher in terms of the production. It somehow seems to be lacking a bit of attitude."

SECRET CINEMA Straight Forward/Sundance Music Man, Belgium

SETTING dancefloors alight two years ago with "Timeless Altitude", Secret Cinema, (aka Jeroen Verheij) appeased both house and techno DJs alike and prompted untold copyists (Oliver Lieb's reworking of Mory Kante for one). And now he returns with "Straight Forward", a track which instantly hit home with Emerson and Hawtin thanks to those abrasive, hissing hi-hats and the

deep techno feel. The flip, the downtempo "Sundance" is meanwhile an outstanding electronic workout which serves to confirm Jeroen's versatility. (BT)

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Mark: "The first side is too fast for me. It's hard, but in an annoying way. 'Sundance' is very unusual, though. I'm a bit surprised to find this on the B-side of something like "Straight Forward". The chords at the start are really nice."

Tom: "The fast side will go off well in a club. It's a loud pressing of a banging tune. DJs will find it's a good track to get everybody going. The flip shows a nice sentiment, but I don't really get off on the production."

TORI AMOS Talula (BT Mix)

east west

BT successfully transforms old trout Tori Amos' "Talula" into an electro-esque bassdriven stormer. Multi-layered, cascading rhythms and melodies envelop the listene and carry them far, far away from the land

of BMW-driving, middle-aged, pot-bellied banality which fans of the US drivel-diva inhabit. A silk purse from a sow's ear, you may conclude. (DF)

Tom: "This would break up the monotony of a four-to-the-floor set. The house DJs will certainly go for it in a big way. BT always has good quality production and a superb sense of rhythm and melody."

Mark: "I like the way he has really tried to do something a little different with the beats. Good on yer, Brian!

OUTSIDE To Forgive But Not Forget Dorado

OUTSIDE mark their return with one of the most instantly recognisable tracks from their recent "The Rough And The Smooth" album. Inspired by the modern Jewish view of the Holocaust, its iconoclastic Eastern European violin sounds from Lily Harden are underpinned by inventive junglist drum patterns courtesy of DJ Rap and Rebel MC. Meanwhile, the flip, "Moodswing", remixed by Bournemouth's Aquasky, is a jazz-jungle fusion with some truly delicious keyboard touches. "To Forgive And Not Forget" is an all-round top quality release. (DF) 00000

Mark: "This track has its moments. There's some beautiful Rhodes playing right at the end of the original version and I also like the Aquasky mix. I like their stuff in general." Tom: "Yeah, but there is a danger in being abstract for abstract's sake, you know."

LEMON D I Can't Stop **V** Recordings

OLD fruit, Lemon D pushes further forward as the man of the moment with two tracks of ribcage rumbling drum 'n' bass. "I Can't Stop" utilises a familiar vocal sample under a terrorising thunder cloud of vibrating bass, together with beats which are the musical equivalent of Tyson abs to the stomach. An utterly essential purchase. (BT) 0000

Tom: "The production is banging and has some quite interesting breaks. A nice slice of drum 'n' bass. Not exactly progressive, but there's a bit of funk going on. Mark: "I like it. It's rough-edged, with funky

beats and a heavy, Reece-ish b-line. I can imagine it going off big-style in a club."

VARIOUS Musiques Pour Les Plantes Vertes

F Communications, France

THE concept says "non!" while the music whispers "oui", packs up your heart and sends it on a daytrip to a home for incurable romantics. Translating as "Music For Green Plants", this EP of mood music from top Gallic smoothies Laurent Garnier, DJ Cam, Nova Nova and Edoram comes perilously close to Vangelis/Mike Oldfield territory. But one listen to the trickling pianistics of Edoram's "Dream O The Night" and the waterfall dawn of Nova Nova's "Tones" and the album which this previews becomes an immensely enticing prospect. (CB)

00000



Tom: "The only saving grace on this record is the Lonnie Liston Smith sample." Mark: "Yeah, all credit to Lonnie for being such a brilliant Rhodes player. When these people aren't sampling, the sound is really horrible. It's all clean and digital, with no warmth whatsoever. No soul."

EPHEBE ONE Ephebe One

Ferox

DESPITE enjoying the envy of trainspotters worldwide (by working behind the counter at techno mecca, Fat Cat), Lee Grainge hasn't exactly burst the energy banks since his classic prog-houser, "Tonto's Drum", as Eagles Prey. "Ephebe One", however, a collaboration with one Steve O'Sullivan, declares, "bollocks to yer groin-pounding ballistics", preferring to mooch across the tech-house rope-ladder wearing a distinctly mind-frying coat of bleepadelic colours. A subtle indcotrination. (CB)

Tom: "This is great stuff. Absolutely bloody marvellous. The beats are swinging and there's a really nice, fun vibe to it. A jazzy element, too. And they've sussed a wicked cutting trick. There are some outrageous loops on the other side which are brilliant for mixing. Top boys!"

Mark: "It's on a real Prescription/Balance tip. Production-wise, it's a a little clean. It could do with a more US-style roughness on there. But it's nice and funky."

ULTRAMARINE

Hmyn

blanco y negro A SLIGHT problem here. Our promotional copy of "Hymn" comes with the delightful two-step techno marimba of "Gated Latin", the skew-whiff jazz of "Stranger To Wack", the grinding lurch of "Winding Rhodes" and even an anaemic version of "Hymn" itself by Germany's Mouse On Mars. But the original, much-vaunted collaboration with that McAlmont fellow is nowhere to be found. Perhaps they know something we don't. (CB)

om: "It doesn't excite me. The Mouse On Mars mix of 'Hymn' is amusing, but I don't know who it would appeal to. Mark: "It's self-indulgent. Lots of noodling.

It doesn't do anything for me at all."

ROBERT OWENS Was I Here Before?

Musical Directions

WITH nine mixes of "Was I Here Before?" over six sides of vinyl, there is bound to be one to suit the taste of most of the nation's house jocks. Terence Farley reckons the "Fire Island Vocal" is his best re-touching job to date, though the "Project Dub" (also courtesy of Farley & Heller) is perhaps a smidgeon in front, with its funky drive kept in check by some superb touches of cello melancholia. The other reworkings come from Loveland, Farley Jackmaster Funk, Ollie Dagois and Owens himself. (DF) 0000

Tom: "These are really awful remixes of an intrisically talented singer. A waste. 1FM and Kiss 100 will love it, it will be a monster on the radio, but what a load of rubbish!" rk:"One for the Vinyl Exchange. It's just a re-cycling of old tricks. They've ripped off all of Todd Terry's beats. Get it off!"

MARK SNOW The X Files

WEA

SOMEONE at WEA has a terrific sense of humour. They've kidnapped Robert Miles, taken him aboard a UFO with Scully and Mulder, and forced him to come up with an easy-listening techno tune with a superbly irritating whistled motif. Think of Richard Clayderman on a disco biscuit. Think of Sergio Leone soundtracks supported by a

THE FUTURE SOUL ORCHESTRA **Up And Above EP**

House Of 909

ALL hail the UK label which has quietly been piercing the hearts and minds of clubland, thanks to the initiative of certain well-travelled DJs who tracked down the House Of 909 and 909 Perversions labels to Southampton. Run by Nigel Casey, House Of 909 is a lifeline to clubs in the same way that Sealink is to the Isle

Of Wight. The lead track here, "Life's Journey", is a jazztastic house groove which only touches on the quality to follow. Launching into broody basslines, house beats and straining strings, "Movin' On" expands into the well-oiled licks of Detroit electronics, which unwind yet further into majestic, melodic riffs. Finally, "Love Of God" is a fitting tribute to the music of the great Larry Heard. With House Of 909 cuts being dropped in the back room at Cream, this label is set to go the whole hog in 1996. (BT

om: "Safe, familiar sounds we know and love. Quite retro, but not in a good way."

Mark: "I like the vibe of it. You can see where they're coming from, but they could have paid more attention to the sounds. It's far too digital. Ninety per cent of all digital sounds are truly horrible, unless you opt for some of those classic DX keyboard sounds."

backbeat. This is a terrifically tacky cut, in the same vein as Dorothy's "What's That Tune" (Blind Date). Pity about that lump of lard, PM Dawn, on the B-side, though. Just how low can he possibly sink? (DF) ...

Tom: "This will be big at Ritzy's and down the pub. As Paul Calf would say, 'Bag o' shite'."

Mark: "A typical example of the cash-in. Truly, truly awful."

FUN CITY Padentro

Cutting, USA

TOP bonkers-ness from a label which not only used to whip out stonking early electro cuts, but was also home to MAW's classic "Jus' A Little Dope". With some deranged Hispanic wibbling, "Una para me, una para tu" over an irresistibly chunky hard house groove, anybody who can remember that Colombian loon, Ramirez, and his frothy techno-rave will dig this. The only quibble is the low differential factor between the four alternative mixes. (CB)

Tom: "The 'Future Forever Mix' is a monster club tune. It's safe, but with huge beats. A real raver!"

Mark: "Yeah, a rough and funky production which is quite full-on. It's not bad, but then not that good, either..."

SECRET KNOWLEDGE Love Me Now

deConstruction

THERE'S clearly no doubting the individual talents of Kris Needs, Wonder and Ashley Beedle, but here, over four sides of vinyl, their collaborative clout is remarkably hard to pinpoint with any degree of certainty. It's almost as if a force which is the opposite of synergy is at work. Whatever. If you get your head around this, you will be doing better than most. (DF)

Tom: "I can hear elements of Salsoul in the strings and there are also a few American production tricks. I guess that is down to Ashley Beedle. All in all, this track doesn't give me the horn."

Mark: "It's baffling, really. The strings are okay, but the overall track almost seems to be in demo form."

DAVID HOLMES Gone (Remixes)

Go! Beat

MORE proof that the original of this track wasn't just great in itself, but that it also had St Etienne's Sarah Cracknell in top form.



Muzik

Of The Month

Tom: "As far as the remixers go, the PFM boys are very talented, but come on, let's have some fresh breaks, please. D'Cruze is trying to be like Alex Reece and as for Andrew Weatherall... Well, he obviously wasn't having a good day."

Mark: "PFM's mix is too safe. They've done better. The strings are okay, though."

NYLON MOON Sky Plus

HEAD straight for the "Stairs Of Life Mix (Secret Generation)", the darkest, dirtiest touch-up on this 12-inch and the least like Robert Miles, whose penchant for catchy melodies the main track consummately captures. The moody, mean and rather magnificent "Stairs..." is the perfect tune to drop between a couple of more frenetic NRG stormers. Not truly ground-breaking, but worthy nonetheless. (DF)

Tom: "This may claim to be the new Robert Miles, but it's miles away from 'Children', which was okay. This is horrible cheese." Mark: "Yup, pure cheese. The snare drum rolls are really cliched. This is rubbish.

Strobe Light Network

Re-Lead, Belgium
DISTINCTLY similar to something Space Time Continuum or The Orb would have turned out in their finer days. Cold unwind into a 15-minute transcending excursion throughout "Strobe Light Network", with melodic swirls and swishes of the most exquisite sounds you ever heard. Drifting in and out of beats, it catches hold of your



very soul by giving you both extreme aural pleasure and terminal deep depression. "Strobe Light Network", then, is simply the essence of all electronic life. It looks like a Cold summer is in prospect. (BT)

Tom: "I like 'Strobe Light Network' because it would be handy for mixing. It's ethereal and, erm... rather cold."

Mark: "It didn't do anything for me at all. It's kind of new-agey. But I'll give them a point for naming their record label after one of our projects."

LAMB Gold **Fontana**

THE second single from the Manchester duo of Louise Rhodes and Andrew Barlow hits a rich vein of experimental excellence. With an oh-so-sexy, Beth Gibbons-like delivery, Lamb are one deep dish you will want to devour. Mr Scruff's exceptionally tidy re-mix is the pick of the menu. Roasting hot and miles ahead of the flock. (DF)

Tom: "I'll immediately give them a point for experimenting with a totally different time signature. This is in 3/4, waltz time, which is quite unusual for a dance track. Unless it's a waltz, of course.

Mark: "Nice chords and a nice little break. It's kind of avant-garde and is certainly the most unusual record in the pile so far."

SUBJECT 13 Oceans/Morning After **Creative Source**

MORE excursions into the ambisonic side of jungle from Fabio's carefully classic label. Utilising lilting melodies as their armoury, these two tracks make like a manta-ray swimming in a shark's slipsteam. With its birdsong finale, "Morning After" is ambient to the max, while "Oceans" filters a Spanish guitar across skimming waves of delicate percussion. The titles pretty much say it all, really. (CB)

Tom: "'Oceans' has a nice mellow vibe. A true Speed track, basically."

Mark: "It's not amazing, but quite pleasant. The vibe of 'Morning After' feels exactly as it should."

2PAC FEATURING DR DRE California Love

IT'S probably best to think of this particular mellow-ish, dancefloor-unfriendly West Coast track as a pop record and, with two different radio edits on the 12-inch, that certainly seems to be the intention. This one will be coming to you via all purveyors of daytime radio and TV mediocrity soon, without a shadow of a doubt. (DF)

Tom: "I'd prefer a six-pack. Actually, if you put the letter 'R' in there and re-arranged the letters, it would say 2 Crap! And that's about right."

Mark: "Not my cup of tea. It's that sort of West Coast funk, new school thing. It gets on your tits after a while. We've heard it all before. The original P-Funk stuff pisses on it. This doesn't rock. Actually, it doesn't do anything at all."

AQUASKY Tranquility/Kauna

Moving Shadow NOW the name is really starting to make some sense. Bournemouth's top drum 'n' bass cadets prove that, not only can they cruise at any altitude on thermal currents of dreamy hyper-bass, but they can also cut a lean path through the sub-aquatic wonderland. Music to make you so high, you will need a firm grip on your armchair before take-off. (CB)

SOURCE DIRECT

Secret Liasion/Complexities

Good Looking

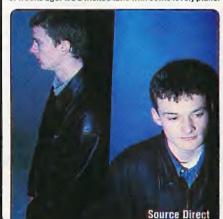
IN a world where some labels weave in and out of any particular sound path, depending on which way the fashion wind is blowing, Good Looking (as LTJ Bukem repeatedly points out) prefer to pioneer one sound, one vision. So it's no surprise that both of these tracks are

awash with enough echo to blind a bat, plus celestial gasp and twinkling atmospherics, all rinsed down by frenetically twisted breaks and basslines you could take home to your mother. Source Direct have gone from "Snake Style" to smile style. Open up (your mind)

Mark: "This is most definitely our Single Of The Month. We had this one through a couple of weeks ago. It's a wicked tune with some lovely piano. This is the Source Direct's first

outing on a more melodic tip, and they're certainly doing it. As far as I'm concerned, all of the other stuff they have released is amazing as well." Tom: "Basically, these St Albans

boys can do no wrong. We are quite fussy about what we like, all of the stuff we listen to has to have the funk. It has to have a bit of soul, it has to have feeling. The production also has to be really tight, and this record just has the lot. It's a totally positive and rocking example of drum 'n' bass. And what is particularly amazing is the fact that Source Direct are only around 18 or 19 years old. Respect. This is total soundtrack material."



Mark: "This has loads of feeling, it's very warm. You could go swimming in this quite nicely, thank you very much."

Tom: "They've got a good sense of melody

and the production is good. Aquasky have definitely got the funk."

PARTYCRASHERS I'll Show You Mine

0:Tour

ANY track which has a whip sample and a hi-NRG synth line is going to twiddle a few knobs, and yours may well be one of them. This is driving house music with an almost experimental touch from writer/producer Felix and techno DJ Kenny C. Expect to catch this little number at clubs like DTPM and the cruising bar at Heaven. (DF)

Tom: "I'm not going to show you mine! So what is this all about? There's an element of tongue-in-cheek here, but it's the cheeks of your arse, not your face!"

k: "It has too many gimmicky samples. It's bland, it's too fast and it does absolutely nothing for me."

MAURIZIO

STILL more elusive than Lord Lucan on a misty day over in Kubla Khan, Germany's Maurizio continues to make music which mystifies, bewilders and intoxicates. "M6" is umistakeably the great man's sound, with that ubiquitous scuffed, dirty groove winding its way towards loop infinity as the drums slow down to a housier pace and a dense pall of hypnotic FX clouds refuse to clear for anything more than a very swift breakdown. (CB)

Tom: "A lovely pressing. It's back to the old days of frying eggs on records... This is not as outstanding as some of the Basic Channel stuff. I'll give it a slap on the back for the dirty pressing, though."

Mark: "The rough production is good, as is the mood and the tempo. Yeah, just right. Maurizio has been there from the start, so he knows his roots, basically. I wouldn't say I'm a Basic Channel fan, but he's made some good tunes in his time. He certainly knows what he's doing."

ADAM F **Aromotherapy**

Section 5
FOLLOWING in the steps of Alex Reece, Doc Scott and Aquasky, here comes the next jungle superstar. A man with such a keen eye for immaculate jazzmatronics and soundscape beauty, he'd better get ready to ward off all those teeny fans pretty fast. As if his "Circles" wasn't glorious enough, "Aromatherapy" spins backwards through Catherine wheels of percussive power, armed only with a multi-colour flak-jacket of soaraway melodics and a twisted funk basslines. But it's enough. A beautifully overwhelming release. (CB)

Tom: "That bassline is really memorable. Not quite as memorable as 'One And Only' by PFM, but it's on that kind of a tip. It rolls along...flies along, even. A very pleasant, atmospheric drum 'n' bass record."

Mark: "I've been a fan of Adam F over the last few years. This is good, although I do prefer it when he gets heavier. He's done a few moody tracks in the past which have been completely blinding. I thought that 'Enchanted', which was the last thing he did, was absolutely amazing."

NEIL LANDSTRUMM **Inhabit The Machines**

Peacefrog
FOLLOWING the fiery post-house mania of "Brown In August", Edinburgh's most prolific producer gets straight back on the dancefloor and defies anybody to say he doesn't do that alien jack-groove thang as good as Cristian Vogel and all of the other new robotnikids on the block. And to prove the point, here are four tracks which mess with your mind like a group of Scientologists armed with stun-guns. Resistance would be futile. (CB)

Tom: "Yes, he's got the funk, but I wish he'd stop doing that kind of distorted, gained

roughness. It should just be done straight. It's rough enough as it is." Mark: "There's some funky little grooves here, it's quite old school-sounding, with a nice tempo, but it's a bit too harsh. There's no need for it, really. It's a bit over-the-top, almost industrial. I think we'd go for this if it wasn't so gained. It's totally in the red."



ERIN' & PONDIA

GOA '96

SUNTRANCE

YOUTH OF THE GALAXY - Doof
ATOMIC ARMADILLO - Green Nuns of The Revolution
SUPERNATURAL - Slinky Wizard
L.S.D (Ls Doof Remix) - Hallucinogen
CHINA ZONES - Castle Trancelott
TEMPEST (Moonweed Mix) - Salamander
MAGIC FREQUENCIES - Witchcraft
ORION - Arcana
3 MINUTE WARNING (POBs Siesmix) - Yum Yum





REJUVENATION - Technossomy

SONAR ECLIPSE - U4EA
LP TOT 38 · CD TOT 38 · MC TOT 38





M8 PRESENTS

EUROPEAN TECHNO HEAVEN



LUV U MORE (DJ Paul's Forze Mix) - DJ Paul Elstak
BACK IN THE UK (Tom Wilson Remix) - Scooter
I WANNA BE A HIPPY (GET HIGH) - Technohead
NOW IS THE TIME (DJ Brisk Remix) - Scott Brown vs RAB S
THE FUTURE (LIVE IN SCOTLAND) - Dyewitness
FIGHT FOR YOUR RIGHTS - Phonki
GO GET BUSY (Radio Edit feat. MC Hughie Babe) DJ Weirdo & DJ Sim
STRICT STOMP (BAGPIPE ANTHEM) - Strictly Verbal
DO YOU LOVE YOUR HARDCORE (96 REMIX))
Mixmatt vs Rebel Alliance
XTC LOVE (Radio Mix) - Bertocucci Feranzano
PARTY TIME (Original Mix) - Dougal & Eruption
ON & BEYOND - Chill FM

Distributed by SONY/3MV

AVAILABLE FROM ALL GOOD RECORD STORES

Key: Classic ••••• Cracking •••• Competent ••• Clumsy ••• Cack ••• Chunder

FAITHLESS

Reverence

Cheeky

YOU'VE read the feature; you've read the reviews and you've decided you'd better buy this bloody Faithless album, You're off to a good start. So you get it home and stick it on. You sit back. And at some point during the next hour or so,

there will come a point when you suddenly realise just how badly your toenails need cutting. "Reverence" will blow your socks off so fucking hard that you'll be picking bits of wool up from the carpet for the rest of the week.

Those whose knowledge of Rollo and Sister Bliss' group extends no further than the stadium house euphoria of their "Salva Mea" and "Insomnia" singles will turn white with shock upon hearing this album. Not least because these are the only two identifiably clubby tracks included. But even those familiar with Faithless' recent hit, "Don't Leave", a tear-streaked hug of a ballad complete with all the little pops, scratches and 45 schluffffts per minute you may expect from one of Aunt Mary's original Beatles' singles, will not be fully prepared for the musical promiscuity of "Reverence".

Faithless indeed, Shamelessly 50.

"Reverence" starts off with the title track, a slow-mo tease from the dubby opening through to the scratch 'n' feedback close, Maxi Jazz's meandering rhymes adding dozens of other dimensions along the way. At the opposite end of the album is "Drifting Away", a wood-block shuffle with a deliciously wispy keyboard melody and an Italian opera singer thrown in just for good measure. And in between these two tracks, there's house, funk, disco, reggae, rap, jazz, soul, blues, folk, gospel, swing, classical, ragtime and a bit of oompah. No kidding. There's 21st Century technoid wizardry and age-old organic simplicity. There's hands-in-the-air mania and a flat-capped pigeon-fancier playing the spoons.

The slinky and sexy "If Lovin' You Is Wrong" is unquestionably one of the highlights. The bassline has more wiggle than a jelly baby on a catwalk and lines like "Put your legs over there and kinda swing on the chair/I swear you look wicked wit'cha panties in your hair" rub up against cartoon-esque moaning and groaning. The playful vibe continues with "Dirty Old Man", while "Flowerstand Man" is a love song which hauls the notion of innocence deep into the realms of stupidity. Which is not to say that it's not totally brilliant. Top marks to Dido, Rollo's sweet-voiced sister.

In stark contrast, "Angeline" is a wretched cry for help. Featuring Jamie Catto, vocalist on "Don't Leave", it sounds like it was written 🍝 by Jacques Brel. It starts with a smoker's cough and you can almost hear the whisky dribbling from the corner of Catto's mouth as he sings. You almost can smell his lost love's cheap perfume. With its sea-shanty rhythm and plaintive hornpipe, this song is for smugglers everywhere. Bluffers, boozers, gamblers and whores, too.

Despite each number sounding as if it's the work of a completely different band, the confidence with which Rollo and Bliss dare to take on each radical musical shift is the most immediately obvious common denominator. At times, it's almost audacious. Especially when you consider the fact that the entire album was recorded in just over a fortnight. Most producers spend that long trying to get the musicians away from the pool table.

Initially less clear, but ultimately far more significant, is the lyrical cement. The key is when Maxi's declares, "Money, success, untold wealth and good health/And all you have to do is love yourself/You don't need eyes to see/You need vision" on the title cut. From there, right the way through, there's an all-encompassing sense of self-belief and self-worth, a feeling that there is hope in even the darkest of those dark moments, that there is value in even those most hellish states of life. Just have a bit of faith in yourself. Or, as Maxi would say, "Nam Myoho Renge Kyo." See your local friendly buddhist for further details.

In the end, it doesn't matter if you're male or female, young or old," rich or poor, a manic depressive or a party monster. Whatever your world, something here will touch you so deeply that you'll think Rollo and Bliss have been stalking you since you were born. It's an

Push

iumphant

astonishing achievement. Supercalifragilisticexpealifaithless

ALBUMS

NEARLY GOD

Nearly God Dorban Poison/4th & Broadway

AMID the thousands of column inches dedicated to Tricky's debut album, "Maxinguaye", one thing seemed to be overlooked again and again. It was a very, very funny record. After all, who could take seriously a line such as "Reduce me/Seduce me/Dress me up in Stussy"?

It was as though most commentators were so caught up in playing out their own angst-addled, adolescent fantasies of the tortured artist, they simply didn't understand that Tricky was a canny lad with a penchant for smoking joints, wearing dresses and fucking up journalists. They didn't get as far as wondering why he decided to call himself Tricky.

Having said all of that, there's clearly something attractive about people telling you that you are a tortured genius. It's easy

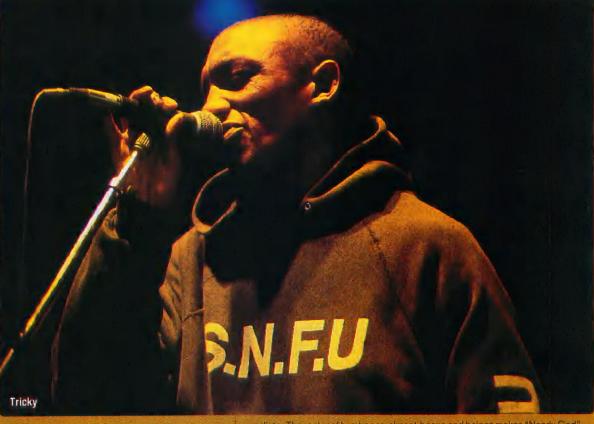
to get drawn into others' estimations of where your talents lie, what your strengths

are. Praise can skew your own vision of what you do best.

The first outing from Tricky's new project, "I Be The Prophet" (a single which was released under the guise of Starving Souls), suggested that he might be drifting towards just the sort of faux classicism and self-aggrandisement which can follow excessive music press praise: "I be the prophet/Slay me then we'll cross it!" malready on the other side." So would "Nearly God" be the indulgent, popstar product all of the hype pointed to?

No. Or, at least, if it is, it's only to the extent that Tricky wants it to be. Musically, the record has some fine moments. He doesn't bother to layer his samples here. A loop rotates for a while and is then replaced by another, usually radically different one. "Keep Your Mouth Shut" bashes hip hop bravado against the reversed-out sound of ships docking. "Black Coffee" is spiked with angular piano chords. Sometimes, the only rhythm comes from the looping itself:

But "Nearly God" only begins to really make sense with the prescence of the guest



vocalists. The roster of has beens, almost beens and beings makes "Nearly God" look like a tribute album to a recently-deceased Tricky. When you hear Terry Hall's (now) mid-Atlantic slip of a voice worrying the words to "Bubbles" or Alison Moyet belting out the blues on "Make A Change", what you're actually hearing is the sound of one-time stars mimicking the Tricky kid:

It's a karacke of the damned, all those fading icons of Eighties youth (even Neneh Cherry) forced into this low-key Loki's world, with his voice, like a ventriloquist's, just audible behind them. In the circumstances, it's no surprise that Björk is the only one with the force of personality left to impose herself on the material. Beyond that, it's all zomble dancing.

Nearly God? Yes, somewhere between life and death, in charge, fêted by fools. Surrounded by the other nearly gods, former gods and never gods, Tricky is having his cake, eating it and spitting it out on the person sitting next to him.

Still taking the piss, eh? Good lad, Sorry, Good God.

Will Ashon

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THE BELOVED

X

east west

ACCUSED by a few lesser critics of abandoning their dance music roots in a vain search for some kind of "musical maturity" on 1993's "Conscience", The Beloved have here returned with an album which clearly re-affirms their faith in deep, soulful house. Enigmatically entitled "X" (to avoid pre-determining the mood of the listener), this record manages to find an unusually delicate balance between songwriting and house music production which will no doubt win friends and enemies in pretty much equal amounts.

Spiritual, poignant and melodic, "X" boasts pure songs stylishly intoned by the richness of the Jon Marsh larynx. For an example, look no further than the opening cut, "Deliver Me", the strings of which are deliciously arranged by Wil Malone, who scored Massive Attack's "Unfinished Sympathy".

The album's deep house tracks, such as "Satellite" and "Crystal Wave" (both previously issued as singles), will be welcomed by those more accustomed to dancefloor sounds. Oozing quality from a construction and a production point of view, both of these are heavily influenced by US imprints like Cajual, Relief and Prescription.

Not an album to everybody's taste, but then if most people could recognise quality, Blue Nun wouldn't be Britain's best-selling white wine.

Dave Fowler

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GARY CLAIL Keep The Faith

Columbia

GARY Clail's new album (his fifth) finds him ensconced on a new major label with both his On-U Sound identity and his political standpoint firmly intact.

Still employing Adrian Sherwood's production skills and the powerhouse backing of the artists formally known as Tackhead, Clail treads through smooth roots and rocking beats, mellow dub splashes and the familiar soap-boxing politico-rants against the injustices of far too many years spent under a Tory government. As such, "Privatisation Programme" melts Bim Sherman's lush vocals into a splash of reggae melody as Clail hits out at the fat cat syndrome: "Greed, make a pile, pave a pile, greed/lt's jobs for the boys at the Tory party ball".

Quickly leaving you desensitised to his unquestionably worthy viewpoints, "Keep The Faith" is typical (archetypal, in fact) of the unsubtle hammering of political ideals which proliferate Clail's cuts. Even if, musically, the album sees

the On-U Sound team barely breaking into a sweat until the glorious "Joyride", which is an angry show of precisely the kind of brittle digi-funk Tackhead built their reputation on.

Keep on keeping on, Gaz.

Martin James

••••

SENSORY PRODUCTIONS Fear Of Flying

Other

RIGHT from their very earliest days on Azuli, the Sensory Productions team of Roberto Mello and Zaki D have turned the world on with their own brand of bad-assed New Yorkian grooves.

Whether it was back in 1992 with the crazed cut-ups of Disco Elements or, more recently, with their increasingly popular Luxury Service imprint, they have always been there, flying the flag for quality British house. And with this, their debut album for Other, the pair have successfully translated onto a long-playing format what they've been doing on singles for years.

Using selected segments of A Man Called Adam's back catalogue, Roberto and Zaki have taken Sally's ethereal tones way beyond the sphere of the original songs and used the sampler to turn out an album which is neither vocal nor instrumental, but lost within a hazy

cosmos somewhere between the two. Special moments? The hypnotic deep house groove of "Easter Song" and the laid-back wonder of "Pure Funk".

Choice stuff.

00000

RAY CHARLES Strong Love Affair

Q West

NOW here's a guy who is a legend in his own Raybans and has, to quote a modern phrase, "been there, recorded it, made the film, worn the T-shirt". He's been copied more times than you lot have had hot dinners. He never makes a naff record. And his consistency in producing the purest and most soulful grooves is annoyingly accurate.

grooves is annoyingly accurate.

"Strong Love Affair", the man's latest offering, has taken almost three years to produce and was recorded in 29 US and European studios (unbelievable facts and figures, but true). The album cuts right across the genres of black music, from blues and r&b to soul and jazz. There's even an attempt to rap (don't give up the day job, Ray). All in all, it's a pleasing, soulful offering from a living legend. Respect is definitely due. Listen up, young guns!

Bob Jones

00000

moonsnie





superstar dj keoki disco death race 2000 (mm 80045) includes yum yum, xi xi, the dub funkster, cranium hf, and more.



mo' house yo' mama (mm 80042)

mixed by dj mark lewis.
includes masters at work, kellee, frankie knuckles, and more.





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ETMICA

New Album

01/04/96

alien protein



Total Eclipse - Pulsar Glitch
08/04/96

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BLUEROOM RELEASED



VARIOUS ARTISTS

Cut The Crap Six By 6

AMID a welter of clubs devoted either to gloriously poptastic glam hedonism or heads-down, sweat-up, underground dedication, Leeds' Back To Basics has achieved the rather rare distinction of combining spectacularly debauched anarchy with a passionate embrace of da real house 'n' techno style.

So it's perhaps inevitable that Back To Basics' debut club compilation reeks of irreverence and punk attitude, from the scatological cover by Jamie Reid, the ex-Sex Pistols designer, to DJs Derrick Carter, Andrew Weatherall and Ralph Lawson's choice of tracks. And they've clearly been given carte blanche, with no obvious lowest common denominator anthems here

Carter scores lowest on the surprise-ometer, with a set essentially consisting of sinous, horny mutant disco. It's groovy, but not exactly a journey through sound. Lawson, however, veers from burning tech-house (Inner City, Dannel Dixon) to lost classics (Renegade Soundwave's seminal "The Phantom", a dub of Primal Scream's "Don't Fight It, Feel It"), while Weatherall uses his first-ever mix CD to showcase his much vaunted but rarely heard downtempo side. It's an lesson in superlative sonic manipulation, etching the weirdscapes of people like Wagon Christ, Ijaak and Aural Expansion in a manner both challenging and revelatory.

Where most club compilations flush swiftly down the u-bend of predictability, trust Basics to swim the other way. A delight for sewer ears.

Catvin Bush 00000

BAHAMADIA

Kollage Cooltempo

SO you love hip hop? Appreciate a good lyricist? Then Bahamadia is for you.

With rhymes to go, she can jump from extravagant wordplay to dense narrative and commentary in an instant. And in spite of a downbeat style, her flow cuts the beat up into a million tiny pieces and puts it back together so it swings like an axe. Her understanding of this thing called hip hop clearly comes across in the manifesto-making of her titles, which include "Spontaneity", "Rugged Ruff", "Total Wreck", "Innovation" and "Word Play". Add on production from the likes of Guru and DJ Premier, plus a guest appearance from The Roots, her fellow Philly rhymers, on a tribute to old skoolers Funky Four Plus One More called "Da Jawn", and you've got what you need.

Disregarding the two now-compulsory r&b tracks, this is the true hip hop. Not boys talking about their toys, but a lady talking cleverly and perceptively about her life. Tangential, subtle and sharp, it's unmissable stuff.

Will Ashon

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MORCHEEBA Who Can You Trust?

China

THE problem currently facing a number of independents who've signed British breaks-and-female-vox acts in the post-Portishead era, is how to market them after the success of "Dummy"?

The answer for Morcheeba's imprint, China, is to emphasise that their group

are classic singer-songwriters, as keen on the music of the Sixties as on hip hop. The problem with this line, however, is it draws attention to a musical conservatism which you might otherwise have ignored while listening to Sky's beautiful voice. From the freak-out guitar of "Never An Easy Way" to the string-fest of "Col", you quickly realise that you are not dealing with the cutting-edge of contemporary dance. If all of Morcheeba's songs have to work on acoustic guitar first, why not record them on acoustic guitar and be done with it? Hip hop and other dance forms have unique ways of producing music, so why take the trappings if you're not going to attempt to understand what makes those forms work?

With its sly irony, "Trigger Hippie" was a great single, but the rest of this album takes itself too seriously without having anything new to say. A contemporary record for people who don't actually like contemporary records? 'Fraid so.

Will Ashon

LOOP GURU

Catalogue Of Desires Volume 3 North South

COULD it be Eno? Or perhaps it's some sought-after treasure trove of Tangerine Dream out-takes?

Actually, "Catalogue Of Desires Volume 3" belongs to the ever-surprising Loop Guru. Now available on CD (the previous two volumes of this official bootleg series were only issued on cassette and only available by mail order), this release is set to reveal a whole different side to these godfathers of global fusion.

Far from your average chill-out album, it's best described as a journey through Middle Eastern bazaars and Indian cafes, set to a background of tablas and sitars, and interspersed with weird snaps of Japanese-sounding conversation. The sonic and percussive elements which make Loop Guru one of the best live acts in the country are here, but on this outing they're mixed, spaced-out and stretched to uncharted, minimalist extremes. The result is, for the most part, terrific.

A little dark for sunny Sunday mornings, but essential listening if you happen to be wondering about the meaning of life.

Benedetta Ferraro 00000

MALCOLM MCLAREN

The Largest Movie House In Paris

HE might be best remembered as the Sex Pistols svengali, but Malcolm McLaren's heart has always been in schmaltz (opera, waltzes, musicals and French pop), to which he has added roque elements like rap or blues. This time, it's ambient.

McLaren describes this remix album as "Songs attempting to inscribe a map of feelings over the jazz-drenched city of Paris, a city where I have often been lost in a daydream...". You can imagine what he was trying create. Think of beautiful soundscapes ruled by French singers like Francoise Hardy, the tinkling pianos of street cafes, Moroccan melodies from African bars, not forgetting accordians and church bells

Unfortunately, he also uses cack drum machines and a Kylie-stylee production. At best, this sounds like Pet Shop Boysmeets-Deep Forest. And at worst? Jive Bunny doing Edith Piaf. Swindled! Sarah Champion



BEASTIE BOYS

The In Sound From Way Out

NICE work, fellas. Since those halcyon Def Jam days of 1987, when their world revolved solely around Bud, babes and yet more Bud, Beastie Boys have not only emerged as the hippest neo-adolescents on the planet, but they've also managed to construct a healthy mini-empire comprising a record label, a clothing line and a magazine. As a result, they can play basketball all day and effortlessly knock out radical platinum-selling albums in their spare time. They can equally effortlessly maintain their position at the pinnacle of cool by putting out the lamest of betweenrecord marketing stop-gaps, the instrumental album.

Ever since "Paul's Boutique", the Beasties have fancied themselves as less of a brattish hip hop combo and more as a raw-edged funk combo pitched somswhere between War, Parliament, The Meters, Grandmaster Flash and Black Flag. Not forgetting Ted Nugent, of course. So here, with Money Mark supplying an endless stream of noodling organ riffs, Eric Bobo rattling the percussion loops and violinist Eugene Gore flying off at every available harmonic tangent, MC A is left to chug away on bass while Ad Rock pitches in with some squelching wah-wah guitar and Mike D supplies a loose shuffle on the drums.

None of it is remotely professional, of course. Like most of the previous Beastie Boys escapades, the decision to down mics and start fumbling on strings and skins appears to be the result of a drunken bar room gambit. Which is precisely what lends this collection of B-sides and out-takes from the "Check Your Head" and "Ill Communication" sessions its peculiar charm.

As on Money Mark's recent solo outing, these joyous lo-fi documents sound like forgotten pre-disco seven-inch singles which have been dug up from some dusty West Coast dime-store. Where else but on a scratchy funk jam would you find titles like "Groove Holmes" and "Son Of Neckbone"? They're also a good example of how doodles and sketches usually sound livelier and more affecting than over rehearsed studio takes (not that the Beasties have ever spent much time polishing their rough edges). And, crucially, at around three minutes apiece, none are long enough to outstay their welcome.

Okay, so that still doesn't make "The In Sound From Way Out" the most essential Beastie Boys collection ever to hit the racks. Better to ignore the fact it is touted as a Beastie Boys album at all. Instead, regard it as a fine assemblage of exuberant. loose-limbed, Latino-funk grooves, the likes of which won't be found anywhere outside the exorbitant deletion sections of specialist vinyl boutiques. Then kick back and get ill.

Rupart Howe

ALBUMS

VARIOUS ARTISTS

The Science Behind The Circle

HAVE you ever been to Full Circle? Stopl You shouldn't have to think about it. You'd instantly know. Because week after week after week, for five years, this club was the place to go if you'd still got anything left to give on a Sunday afternoon. It was the last bastion of the weekender.

You arrived, probably already inebriated, and left without turning the headlights on your car on so the police couldn't see you wobbling all over the motorway. Oh yeahl It was the place where, somewhere along the line, you saw all your favourites. Andy Wetherall was almost as regularly a host as resident man Phil Perry, whose sunny summer bank holiday bashes in the garden came complete with a marqueel. But more than anything else, you went because you wanted more, you wanted satiating, and this was the last post.

So how would you expect the Full Circle album to sound? From the track-listing, you could be misled into thinking it would be a cutting-edge album, featuring, as it does, some of the biggest names in electronic music. In fact, it's exactly what you should expect. An exercise in fifth-gear dancefloor tracks. Rocky & Diesel give the game away with the aptly-titled "Just A Groove", which sounds just like a football being kicked into a cardboard box. Weatherall, Carl Cox and The Aloof all submit variants on heavy 303,

808 and 909 squelchy, acid-ridden tracks, which may be squeaky-clean with sounds processed to a T, but where's the music we all know they can make, music which is so raw and so new? At least there can be no stopping Dave Angel (here in his Sound Enforcer guise), who produces the ultra-EQed bass track, "Audio Wave". Slam's "Sick Organ" will certainly get your butt wiggling, too. At a different tempo, things go a little skewiff for both Ashley Beedle's drum in bass out (jiggling along at a house born but never hitting it) and a mellower David Holmes, whose 10 minutes of strings and things is the sort of tune a postman might whistle.

However, there is bronze, silver and gold to be awarded on this album. Fabi Paras' mantra as Soundclash Republic, "Dub Thunder In Progress", is a mesmeric opener



with stylish Proteus-type strings and pianos. The silver shoes go to Billy Nasty and Steve Dub for their totally inspired Vinyl Blair excursion, "Boom Bangin". Electro skank? What a wicked idea. Full marks, though, go to Kris Needs and Wonder for Secret Knowledge's "Drive Me Crazy". Light years away from "Sugar Daddy" (and you remember how tasty that was), this is the sort of track which would have tripped 'em out at Paradise Garage and would have made Donna Summer just die, darling. Perfect to switch on when you're getting up in the morning or about to go out for the

weekend. Or even instead of going out.

Helen Mead

-

LV I Am LV Tommy Boy

HOW many folk start their career with the biggest-selling worldwide record of 1995? Even if "Gangsta's Paradise" was mostly credited to Coolio, it was LV's resonant hook which the majority latched onto.

Swiftly, then, an entire album of LV's work reaches the record racks, and it is a mixed affair. Nothing as in-yer-face as "Gangsta's Paradise" (though it does includes LV's full-length take on it), but there's enough to get across that LV is a man with a whole lotta soul.

Deep in the grooves, G-funk crackles and sparks with the familiar West Coast vibes Dr Dre has made his vast fortune from. In itself, this is a formula which does big business Stateside. You know, lyrics of gangsta runnings, viewing life from the clip-end of a Magnum, stuff like that. Yet LV delivers it all in such a nonaggressive way that he'll have mothers and fathers the world over singing along to tales of pimps and hustlers. It would be brilliantly ironic if the essence of the songs were not so tragic.

So where now for LV, a big guy from the 'hood with a talent for telling ghetto ills so melodically? A future as expansive as his larynx? Or another brother who promised much but delivered little? It all depends on whether or not the world can accept the idea of a fully-fledged soul man emerging from the ashes of four bars in a pop song.

Which, let's face it, is a pretty tall order by anybody's standards.

Sonia Poulton

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HONKY

Higher Ground/Columbia

HONKY return with a second album on a second major label (an achievement in itself for a hip hop act from Britain) and a powerful desire to disown everything connected with their Warner's debut, "The Ego Has Landed".

"Kuljit" is the Doncaster-ish foursome's attempt to cast off pop-whistlery and establish themselves as ultra-cred rap stars, free of corporate record company interference and the bounds of good taste. For the tradition Honky are trying to tap into is that of a garish, cartoon-influenced, braggadocio's tales of sex and silliness strung over big funk riffs. And in their goal they're fairly successful, combining Brit-influenced rhymes with their playa-twang: "Don't be messin' with my private sector".

Essentially, "Kuljit" is a party album, a melange of unfamiliar and more familiar funk samples layered on beats without enough to really hold the attention when the party's over. Both in terms of style and content. The age of "Uzis, flozies and hot jacuzzis" is gone, however much irony you slap on. It's a shame nobody told that to Honky.

Will Ashon

TOTAL Total

Bad Boy/Arista

TO appreciate the anticipation which surrounds this album, you must first be aware of Total's standing in the hierarchy of hip hop soul.

Their label boss, Sean "Puffy" Combs, was the man who transformed r&b from its comfy format into one incorporating hip hop beats and hip hop attitude. He kick-started it with Jodeci and Mary J Blige. And after setting up his own Bad Boy label, Biggie Smalls, Craig Mack, Faith and Total now run the gauntlet.

The problem is, every other label has run with it too, which leaves this album sounding a little contrary. For starters, most listeners would expect material more akin to Total's singles, "Can't You See" and "No One Else", two uptempo power-houses which contained some of the most insurmountable rhythms. "Total", however, explores the far softer "Baby, baby, baby" side of things, leaving the acoustic leanings of "Kissin' You" and the cutesy vulnerability of "Do You Think About Us?" rotating alone.

Add to that the fact that these girls have yet to develop from vocalists into singers (a problem which their producers were quite obviously well aware of, since they have drowned the group in countless clever samples) and you will come away feeling a little teased.

But then that's fashion for ya.

Jacqueline Springer

NEW KINGDOM

Paradise Don't Come Cheap Gee Street

FLOPPY hats, Hendrix-style afros and gas pump attendant chic. Along with PM Dawn, New Kingdom represented Gee Street's early Nineties attempt to break free of the hip hop blueprint.

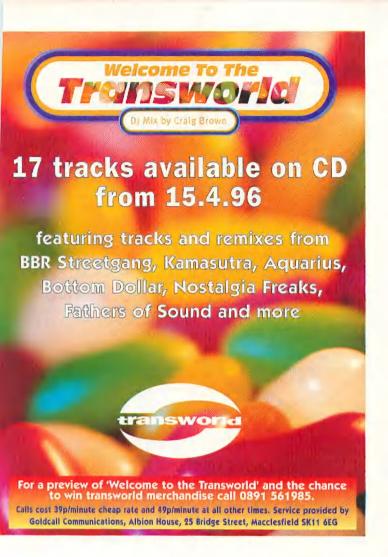
But while PM Dawn have wandered off into self-worship and wistfulness, New Kingdom's vision, all half-cocked lyrical nonsense over scuzzed-up, dirty beats and guitars, remains gloriously intact. At their best, these geezers explore the intersection of punk rock and punk funk, while apparently taking enough drugs and drinking enough meths to leave a herd of elephants needing the stomach pump. Such heights are actually reached less regularly here than on their debut, but on a "tune" like "Infested" you've got it all. A beat dragged through a hedge backwards, a truly blue guitar wail and mussed-up scratching.

If there's development on "Paradise...", it is towards a more guitar-fuelled sound which at times leaves the boys playing air. This is a move which makes New Kingdom considerably less distinctive, often drowning the sonic shiftiness of the rest of their production, but it should appeal to fuzzy-headed thrash geeks the world over.

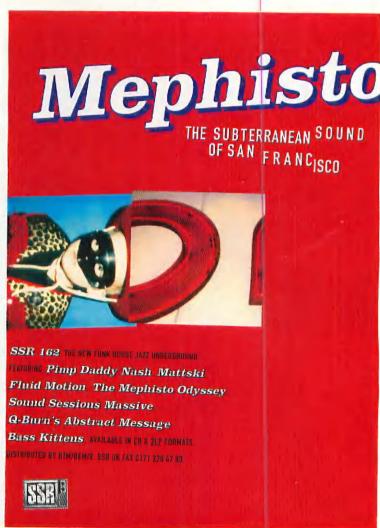
What a shame. To escape from one perceived strait-jacket, only to end up in another infinitely more restrictive.

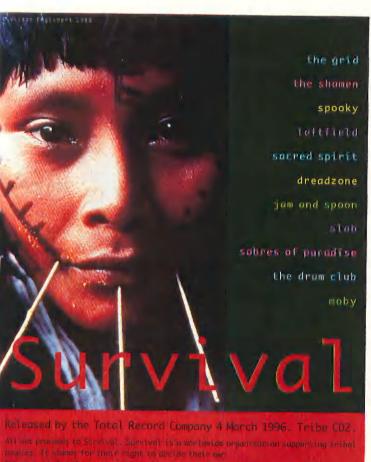
Will Ashon

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Break the silence - buy this CD

Survival

THE JEDI KNIGHTS

New School Science

Universal Language

THERE are plenty of things the human race has proven to be pretty crapola at. Surviving



on thin air, living in peace 'n' harmony. and being able to provide any decent Saturday night TV for starters. Also fairly close to the top of the list is the ability to portray the future.

Electro, a music made possible by the arrival of the synthesiser, was the first serious

attempt to emulate the sound of the 21st Century. But to anyone who wasn't break dancing in Farrah slacks to the "Electric Boogaloo", it probably just seemed like a quaint form of long-lost electronica. The techno Morris dancing, if you want. Listen back to those once revered "Streetsounds" compilations now, and try not to giggle at the we-are-cyborg vocoder voices and the sci-fi twiddlings.

The same could be said for "Star Wars" which was adopted as a classic in a sort of post-modern irony statement. So it's fitting that those Global Communication chaps have, under yet another of their alter-egos, linked the ultimate early Eighties film and sound into an atavistic, back-to-the-future concept. Enter The Jedi Knights.

"New School Science" is where schlock futurisms, camp outer-spacey dialogues, wiggy basslines, sci-fi obssessions and the ghost of George Clinton all get down in

one ghetto-blasted disco hustle. Resolutely old school (in spite of the title), it boasts all the trademarks of a boyhood playground obsessiveness, even down to the cover, on which Tom and Mark appear in a cartoon spaceship straight out of Hergé's world. It's no suprise, then, to uncover snippets of Monty Python speech on "Dance Of The Naughty Nights'

Combining their Clear debut, "May The Funk Be With You", with a series of extra oddities, it's yet another compelling side to Nineties electronica's most fascinating multiple personality disorder duo. Those homages to pure electro ("May The Funk Be With You", "Noddy Holder"), reverberate with anachronistic sounds and are as dry as a Woki's sandpit. All the electro cliches are present, but they're executed with such panache that, the next time you meet this pair, you'll be sure to hurl yourself on them yelling, "You are the ghosts of Cybertron and I claim my five pounds"

Fortunately, however, this album is about much more than just slavish imitation. On "Song For MAW", John Travolta trades his white disco suit for white gloves in a truly glorious disco-meets-funk-meets-techno skit, while "Solina" uses a daddio breakbeat to come on like Vangelis scoring for Brass. Construction. On top of that, there's also smattering of head-bouncing minimalism on "The Truth" and "Air Drums From Outer Bongolia"

As chirpy as Tweety Pie on laughing gas, as retro as your old fellow's Green Flash plimsolls, and as funky as The Brides Of Funkenstein, The Jedi Knights haven't just seen the future, they've also discovered a land that fun(k) forgot.

Calvin Bush

BANDULU

Cornerstone blanco y negro

BANDULU are back and they are now backed by major label bucks. Since the early Nineties, this north London trio have taken tubes on the eclectic underground, creating some serious headphone muzik and several deeply damaging club records through their Infonet label. The reward? Snapped up by a major. The result? A diverse and resolutely uncommercial record for headz, musicologists and clubbers alike. Pretty damn good, then.

Sandwiched between two slabs of beefy dub are 10 utterly delectable anti-tunes in a couple of flavours but a multitude of textures. "Cornerstone" succeeds because of tracks such as "Parasite", the electric pulses of which fizz through murky, clouded ambience and could out-fog Aphex Twin at his "Selected Works" best (while leaving abstract, post-rock outfits like Main sounding melodic in comparison). The echoed beats and vapoured noises of "Protocols" are similarly spooked. But it's when Bandulu build up the bpms that this album really kicks it. "Sting" and "Shroud" (the latter driven along by sound-swoops like a green-power windmill blade) hit hard with their busy beats and minimal grooves.

Like Spooky before them, (who were signed to A&M last summer, and have pumped out quality cuts ever since) Bandulu have proved that getting sold and selling out need not necessarily mean the same thing.

Tobias Peggs

BLACK STAR LINER Yemen Cutta Connection

FXP IF anybody has the right to plunder the

bottomless melting pot of global grooves, then it's Black Star Liner, the Leeds-based, multi-ethnic bandits. And, incidentally, they do it extremely well.

"Yemen Cutta Collection" neatly crashes bhangra beats head on with hip hop style scratchin' in a black rum-drinking, bellydancing, sitar-gliding frenzy of gyroscopic rhythms. Yet the album's cultural diaspora also reveals the depth of untrammelled energy and raw emotion which lurks not far beneath this group's cheeky sense of humour. Far from being monotonously single-themed, each of the tracks has its own distinct narrative. From the Coca Cola vendor on the minaret-lined streets of some Middle Eastern city, to the wild roars at a Sheffield boxing arena as Prince Naseem takes to the ring, there's always a different story to be told. Then, as the mood turns dark, there's the echoic dub undercurrent of "Ottoman Empire", and spooky vocals and skewed scratching as Black Star Liner head "Non Stop To The Border".

Sonic wanderlust at its most ingenious.

Rachel Newsome

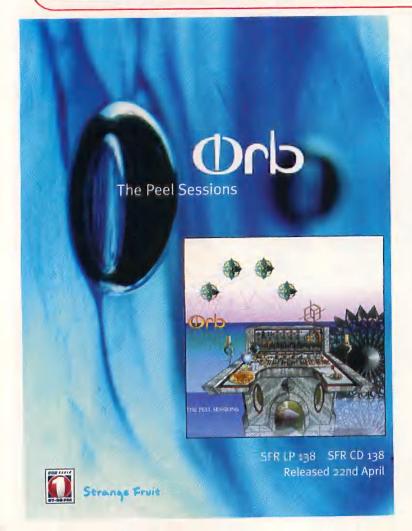
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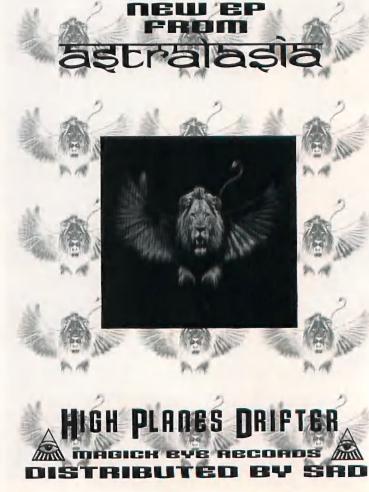
GLAMOROUS HOOLIGAN

Wasted Youth Club Classics

Delancey Mob

GLAMOROUS Hooligan delight in the magpie tendencies of dance music. They steal from shop windows and backrooms, rarely bothering to hide their fingerprints. You see, Glamorous Hooligan understand that it's what you do with, rather than do





to, a sample which makes a track shine.

Subsequently, this release is a brilliant one-fingered salute to the dance purists and muso-elitists. They take from the hip and the unhip alike. Occasionally obvious, occasionally stashed away, the album is a swag bag crammed with the currency of big breaks, (concrete) junglist flashes, acid pulses and techno jewels. Disparate elements which remain useless without that essential extra. Talent.

Glamorous Hooligan have more than their fair share of talent. They are stuffed to the Filas with inventiveness, inspiration and creativity. Fired up with the buzz of getting wasted, telling it the way it is and throwing up over this week's cool DJ.

From beginning to end, "Wasted Youth Club Classics" is a brilliant, battle-scarred soundtrack for all end-of-the-millennium acid casuals.

Martin James

FLYNN & FLORA

Native Drums

Independent Dealers

URBAN breakbeat might be the drum 'n' bass slogan of the moment, but this term is a weak definition when used in relation to Flynn & Flora's music. That is because pastoral poetics are subliminally instilled into this Bristol duo's blaring basswaves. Just listen to the likes of "Dream Of You", "Strings 4 Strings" and "Flowers", and you'll hear it etched deep into their music. For Flynn & Flora, drum 'n' bass has never simply been an urban 'ting.

Hence the variation in the pulse rate on "Native Drums", the pair's debut album, as congested city rhythms are punctuated with phantasmal lyrical waverings. Hence the way tracks imbued with street frisson and attitudinal boombastics, such as "Are You Sleeping?" and "Bizniz", are placed in situ with the miragey orchestrics of "Turn Around" and the "Dream Of You" remix. Also included are cuts which amalgamate both these sonic contours, most notably "Feel Free", with its chillin'-phonics and wild kick drums, and "Revolution", with its militant, percussive medley.

All in all, Flynn & Flora have delivered an album which covers every aural nuance within their chosen genre. Drumsters will be sated by the large doses of precision drum permutations, jazz-recliners will be tantalised by the Coltraney sax interludes, and anybody in search of escapism will find plenty of moments of aural serenity. In Flynn & Flora's hands, nobody can deny the expressive energy of drum 'n' bass.

Flower power for the Nineties.

Veena Virdi

00000

The Album

REMEMBER Tony Blackburn? Always happy, always smiling. In the years gone by, both he and the late Steve Walsh used to champion precisely the sort of British soul Troi are making today on their Radio

Listening to their debut, you can hear this male trio, like Tony Blackburn, smiling all over the shop. They smile at even the most inopportune times, like in "Fever", where they point out their allergy to rejection, or in "Throughout The Years", which smoothly sways in its retrospect. This is yesteryear soul approached at today's tempos. The sort of soul which made soul-boys beam.

Such exuberance often overshadows the material, leaving it severely lacking a little something. Not good voices or even good soulitself. But sha-zam.

Jacqueline Springer

SOUND PATROL And there's more...

SLAB

Freeky Speed Hydrogen Jukebox

A RIGHT old punch up in the acid punk ring as Sabrettes' Nina Walsh and Drum Club's Lol gather up their Slab singles for the kind of compilation you wouldn't want to encounter in a dark alley unless you had a flask of amyl and your bondage trousers on. (CB)

VARIOUS ARTISTS

Eighties Soul Weekender

VARIOUS ARTISTS

Pure Groove Classics

TWO remarkably similar double compilations, this pair are a veritable nostalgic cod-piece bulging with vintage soul. Buried treasures among the relics include Roy Ayers, Teena Marie, D Train, Shannon and, inevitably, the audacious "Juicy Fruit" by Mtume, the original bump and grind. (W) (both)

The Return Of Lectroluv

THE former Vasquez collaborator returns with suitably deep and dark material, all of it reminiscent of that unmistakable Junior-style groove mixed by Rocky and Diesel. A solid soundtrack for Factory fans everywhere. (KL)

VARIOUS ARTISTS

Electric Ladyland 2 Force Inc/Mile Plateaux

ANOTHER collection of cool cuts for you Nineties electronic soul rebels. With digitised phat beats to the fore, this excellent selection explores the essential frequency funk of various Germanic experimenters. The standout comes from Khan's 4E, whose "96 Killer" is pure lo-fi acid-swing. (MI)

VARIOUS ARTISTS

Fuse 3: Global Chaos

SEEMINGLY directionless, Nation have floundered in the wake of the success of Transglobal Underground and the departure of Loop Guru. This compilation, however, goes some way towards reigniting the blue touch paper thanks to the abstract global fusioning of Phluide, ADF and Syzygy. (MJ)

Reviews by Calvin Bush, Vanessa Wilks, Martin James and Kevin Lewis





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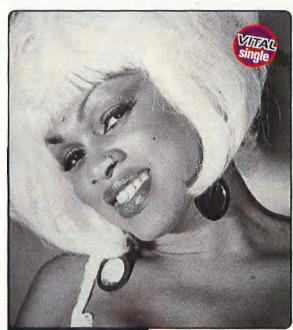
NE PAGES OF UNDERGROUND RECORD REVIEWS



TTEAMINSPOTTING

House

Reviews by TERENCE FARLEY



LZ LOVE FEATURING GERIDEAU & SHAWN BENSON See The Light

Slip 'N' Slide Booker T continues his march up the Premier League with this ruff 'n' soulful track featuring an excellent vocal line up, a fly Derrick Carter remix and T's typically tough, bottom-heavy sound. This is the record which recently blew the roof off Live at The Loft. Real vocal house music for all kinds of clubs and all kinds of crowds.

....

SINGLES

DRIVE TRAIN Acid Ensemble Soiree, USA

These "acid" remixes are, in fact, superb, Latin jazz-influenced takes on the track sung by Pam Vernon. Rather more Gilles Peterson than Paul "Trouble" Anderson, but top

quality house music all the same.

DJ SHORTY & TODD **EDWARDS**

The Track Empire State, USA

A real sleeper from late last year. A deep hypnotic groove which uses a bottom-heavy New York sound with wild pitch overtones, it even features a snare roll which isn't too, erm, well, you know...

GIANT WHEEL I Like It Deep Strictly Rythm, USA

With the debut Giant Wheel cut still getting played, "I Like It Deep" should further enhance the rising reputation of this Austrian crew. Funky keys and vocodered vocals meet the usual mix of pumping beats and EQed FXs

JEREMY JARZ Stretch

Spiritual

Coming out of Holland, "Stretch" offers some dead phunky shit with the reliably bad Jamez (teaming up with a guy called Jerry) giving a deep, warm Euro take on the wild pitch sound.

0000

TRACKMAN The Crayon EP Deep Groove, USA

A splendid four-tracker of deep, phat grooves which Trackman overlays with disco influences (rather than the usual simple cutups), transforming the whole lot into a series of bumps 'n' grinds. Mutant disco indeed.

DEE-VIOUS The Ride EP

Ranging from a truly dreadful cut-up of Stevie Wonder's "Happy Birthday" to a truly wicked job on Charles Earland's "Let The Music Play", the old Crackers boogieboy classic, this one is strictly for the more nostalgic soul boys and girls out there.

DJ DUKE

Presents Technisco Volume Two DJ, USA

This cool follow-up from DJ Duke contains some mellow summer vibes and jazz-funk-inspired cuts And it really comes alive with the pumping sound of "You".

DITONKA **Hashhack**

Outland

Remixed by the Outland crew and Roy Davis Jnr, this is a collection of mixes on a rather cheesy theme (old school Todd Terry in bed with Madonna, anyone?). Fortunately, on this occasion, it actually works quite well and should cross over successfully to the party jocks. "Whey hey!"... Or whatever the "Usual Suspects" catchphrase is at the moment.

FRANKIE KNUCKLES **FEATURING ADEVA** Love Change Underground, USA

Danny Tenaglia pulls another top quality mix out of the bag (his mix of Janet Jackson is a huge one in my box, cough cough). A subtle yet tough groove, Adeva is on firing form, riding on the back of Tenaglia's bumpy touches. We need more records like this and less of those awful cut 'n' paste disco samplers.

BERNARD BADIE Love Explosion Cajual, USA

Bad jazz house straight outta Chicago's finest. A warm, mellow groove, live vibes, jazz pianos and a meandering scat from Bernard (he's got da funk) Badie, which gets a ruff, 1996-style Chi-town treatment on the dubs, almost in a Todd Terry kind of fashion. Two slices of modern black house, one for the feet, one for the head. . . 00000

ALBUMS

ELEMENTS OF LIFE Molecular Dreams Oxygen Music Works, USA

Deep house meets jazzual streetsuss meets the prog-synth-style idealism of Pink Floyd, as New York's inestimable Mr Onester and partner Steven C venture into the realm of the concept album for their debut. Culled mostly from 1995's stunning double-pack, there are moments of immaculate emotion here to match anything Deep Dish and their ilk have yet to come up with. "Dark Intervals" is what Alice would be dancing to if she'd got on one in Wonderland, while "Innocence And Inspiration" adopts a similarly sensuous and starry-eyed tone. There's also the scorching jazz blow-out which is "Still Holding On", along with slightly more esoteric wanderings on "Playtime" and "Are You With Me Love?". Indulgent in parts, perhaps, but oozing with enough lustful sensations and playful grooves to make you suspect that the second album could turn out to be a real milestone. (CB)

VINEAU

single

VARIOUS ARTISTS Mo' House Yo' Mama Moonshine, USA

This, the second in Moonshine's series of ball-busting vocal house mixes, lets Mark Lewis loose on the decks. While slightly lacking the blockbuster appeal of the first release, "Mo House Yo' Mama" release, with rough a killer choice of beauties (including Loosse & Yolanda Reynolds' "About You", Swing 52's 'The Joy You Bring" and MAW's Can't Get No Sleep '95") and Lewis' keen ear. There are no infinitely skipping loops of boredom to be heard here. On top of that, the British-born Lewis staunchly refuses to succumb to Yankophilia, slipping in K Klass' mix of Frankie Knuckles & Adeva's "Whadda U Want" and 24 Hour Experience's superb "Jazz From The Heart" along the way. (CB)

** COUNTER FORCE Mark Dixon of PHUTUREGROOVE RECORDS in Dublin offers this

10 Upper Fownes Street, Temple Bar, Dublin 2. Felephone: 00-3531- 677-0307. Fax 00-3531-6965. Open Monday to Saturday, 11am-6pm.

l was working in what was then Central Records and, in June 1994, I bought the owner out. I was putting in a lot of hours and knew that, with a bit of work and effort, the shop would succeed. What do you specialise in? Deep, underground US house. We are the only

shop in Dublin which carries such a broad range of imports. It's mostly underground labels, we don't touch the commercial stuff. We also carry a bit of American techno and some of the more underground British labels.

What's the most expensive record in the shop? A lot of the US double-packs are about £12.99 and that's about as expensive as it gets here. Who works behind the counter?

Paddy Gallagher and myself, I specialise in the house stuff and Paddy mainly deals with the techno side of things. I DJ at the Temple Of Sound and Paddy has also started to play out around town quite a bit.

Which record can't you get rid of?

There are quite a few of them! "Oh Daddy Shit" by That Kid Chris has been hanging around for a

month's store quide few months now and doesn't show any signs

Which are the most popular labels?

MAW and 430 West. How many listening posts do you have? Two, and

use pretty

much all day. Why should people choose Phuturegroove? We're a little more personal in here. We tend to get to know our regulars and what they're into, so we can look after them properly. We also tend to get people coming in who are pretty serious about what tunes they like and they come back time and time again.

CURRENT BEST SELLERS
LENNY FONTANA PRESENTS GALAXY PEOPLE "Mystical Journey" (Clear Music)
PERSUASION - "The Bone" (Open)
IDIUT BOYS - "The Jazzfook EP" (U Star)
WAVESCAPE - "Autoerotic" (Fourth Wave)
OCTAVE ONE - "Point Blank" (430 West)

Jungle

Reviews by VEENA VIRDI

SINGLES

DJ DIE & DJ SUV **Out Of Sight**

When an imprint with a dancehall back catalogue invites Bristol's blue-eye boys to release a cut, it's a sure bet that the end result will be astounding. But expectations are prone to disappointment. For although this is an action-packed number, it lacks cohesiveness, A restraint order is needed to keep these guys in check.

-

FREEHAND

Whit mooth Recordings

Jack Smoove's label keeps up the quality control with this melodic release which retains its kinetic drive with a funky, beathoppa step. The B-side, meanwhile, throws in scuffed-up hi-hats, wood-block rattles, breathy samples and a little bit of Windy City reverb. These are "Hawaii Five-O" grooves.

PASCAL

Suburban Base

Featuring mellotronic vibrations split by gravelly break textures, strangulated snare slides and a vocalistic wail, Pascal (aka Johnny Jungle) has produced perhaps his most solid track yet. The rhythmic turbulence ensures it will blow the dancefloor apart.

AUDIOMAZE

Forbidden Agenda Audiomaze records

The second release on Gachet's label subscribes to the agenda

ARTCORE 2 The Art Of Drum 'N' Bass

React Despite all those scavengers waiting for the jungle hype to subside, what VITEX cannot be denied is album the way in which the genre has churned up

countless classics. Many of them can be found on this album, including the phantasmal bass murmurs of Adam F's "Circles", Doc Scott's superb reworking of "Here Comes

The Drumz", the moonbeam pitches of the remix of LTJ Bukem's excellent "Transamazonia", DJ Trace's incendiary "The Mutant" and the hi-tech jazzmatazz which is J Magik's "Lush Life". Also available as a CD mixed by Doc Scott, every single track here is a winner

that a groove should lurk behind beat configurations. This line of thinking is here defined even more emphatically than on "Remember The Rolla", as organistics evolve into hi-tensile string planes and jaunty bass throbs. A neat, linear, progressive sound.

PHOTEK Still Life (Remix)

Razor's Edge Rupert Parkes' record deal with Virgin has sparked off plenty of rumours. Nevertheless, this track on Razor's Edge (which is part of Metalheadz) proves why he has secured major label backing. Just check the way that these chaotic sub-beats stalk you.

THE LAB RATS Give My Soul

Now everyone is getting in on the act. Even the Echo imprint has started a drum 'n' bass sideline. But this isn't a vain attempt to join the bassline circus. In fact, "Give My Soul" is a discofied breakbeat track from the hands of Seamus Smith and Spatts. And the truth is that it's totally endearing.

NIXOLMPICA Olympic Refuge Synthesis Productions

This 12-inch boasts strangulated guitar riffs tightly wrapped around splatter-beats and cappuccinohiss rhythmics. The breaks may be subtle but their reverberations still attain a Richter Scale reading. "Olympic Refuge" continues the odyssey embarked upon by The Atom Smasher.

SOURCE DIRECT

untitled Odvssee

Breene

This one caused a stir on duplate. Packed with chiselled percussion, Source Direct keep a close rein on their sonic scaremongering techniques and don't let the big, bassophonic shivers rupture the melodic pleasantries. Their most accessible "hard" track

to date.

FUTURE BOUND

Sorrow

A real helter-skelter of tinseltown chimes is disrupted by a superb mosaic of Amen break jitters. This strategy is not entirely original but it certainly gets

the point across. Those wanting to be musically seduced should hone in on the vocals and sax-led sooth-tune on the flip.

THE DREAM TEAM The Menace

Joker

Pugwash and Bizzie Bhave been responsible for some mammoth rave records. The sort the critics

scoff at but the kids adore. With this cut, The Dream Team produce a real crowd-pleaser of skanking basslines, chipmunk warbles and ricocheting pogo FX. Not that it's especially good, though.

CONTROLA 7 Set To Stun

Dubshack

First the club and now the label. Now onto its second release, the Leeds drum 'n' bass operation produces some opaque moods. Mutoid snatches, submarine-ish shuffles and militant percussive drills are drowned in a beautifully symphonic overload.

0000

DIKANE The Life (Remixes)

Trouble On Vinyl

There's no real comparison. It's the B-side which scintillates, even after all this time. "The Life", with its sensual, soul aesthetics and shimmery velocities, was a total stunner. That's why the two mixes of it on this EP tower over the title tune, which is really just another functional DJ tool.

STAKKA & K TEE Bugged & Raw (Splash Remix) Liftin' Spirits

The Essex label presses another dancehall tearer. High velocity breaks are intercepted by snare chatter and nicely timestretched resonances. Upping the reverb levels, the flip delves into more macabre musical machinations. Perfect for a short, sharp bass hit.

STATIC IMPRINTS Catch 20

Reinforced

The debate over which is the more innovative, hardstep or jazz, goes on. But surely what matters the most is whether something is a credible piece of music. This is

TESSERA Freefall EP

Save The Vinyl

single Some things are worth waiting for. The release of this four-track piece of plastic, for example. The process might have taken a year, but none of the cuts by Leeds-based Rupert Deane have lost their electrifying frisson. By smelting the pressure drops and filtered synth sweeps of Detroit techno into the reggae-esque rollicking of British breakbeat, Deane has here created a musically liberating experience.

....

plainly the case with "Catch 20". a release stewed in jazz-funkular intonations and seraphic hooks. Required listening.

MYSTIC MOODS Shak Out (Remixes)

Mystic Moods

These two remixes of "Shak Out", display the more schizoid side of the cut. The "Original Speed Dub Mix" is ensconsed in hi-frequency strings and sunray downtempos, while the "'96 Remix" generates tumultous percussive hurricanes. Brilliant music catering for a whole range of moods.

RONNIE & CLYDE **Last Hand EP**

From two London lads who don't want to be cornered into one style of music, this debut 12-inch has Ronnie & Clyde coolly conjouring up Afrodelic funk on the title tune, dipping into kaleidoscopic tonals on "Nine Niles High" and reclining into dubbed-out nod-mode with "Finger". This EP certainly cannot be described as being short on ideas. Check it.

00000

ALBUMS

VARIOUS ARTISTS 20 Rolling Drum 'N' Bass Tracks

A glance at the track-listing will either induce cries of "Hallelujah" or extreme disappointment. But

however you react, there can be no doubt that this compilation of anthemic rollers, from the imprint which gave us the "Drum 'N' Bass Series", covers every angle. The submarine basswaves of Dred Bass and the truly titanic rhythmic onslaught of Andy C sit alongside severed snareshots from Joker & Swift and serene incantions from P-Funk. There are times when the album dips below the belt, but it generally presents the true spirit of drum 'n' bass. Roll up, roll up. You could do a lot worse.

VITEAL

VARIOUS ARTISTS Nu Skool Flava

SOUR

So it's official. People want their bass kicks to be hard and mean They want to hear psychopathic tendencies. Tapping into these subterranean energies, SOUR have here put together a strong selection of rinsers, mashers and axe murderers. The tough vision of Elementz Of Noise & MC Det's 'Stick Up" deals out ravetastic swoops, and Trace offers another evaluation as he delivers a couple of sub-woofer diamonds in the shapes of "The Difference" and "Midtown - Method 11", the first of these tracks co-produced with a mystery engineer. Answers on a postcard... Further bass drop expositions are programmed by Kane and L Double. If "Nu Skool Flava" was a colour, it could only be one. Black.

urday 24th february 19

* NIGHT OWLS Sue Jennings talks up DUBSHACK, her Yorkshire-based drum 'n' bass club

WHERE: The Arches in Sheffield and The Windsor Baths in Bradford. So far... The next event is at The Music Factory, Sheffield. For ticket enquiries call 0113-279-3045 or 0973-513-540.

WHEN: Bi-monthly, or when they find a suitable

RESIDENTS: DJ Mowgli, MC Ash, EFX and MC Pain. **GUESTS:** The top names in drum 'n' bass who are still prepared to work for their money. MUSIC POLICY: Upfront, progressive sounds on a

drum 'n' bass tip. **DOOR POLICY:** Come ready for a party

HISTORY: The initial motivation for Dubshack was to give drum 'n' bass a push in the North. There has been continuious bad press and too many badly presented promotions in the region. We'd been previously putting on various parties and smaller incarnations of the club, but the turning point was in 1995, when we found The Arches in Sheffield. With 1,000 people coming to the first all-nighter, the rest, we'd like to think, is history. BEST MOMENT: Seeing the floor go totally mad for the first dubplates prepared for the Dubshack label. That and seeing Pugwash, the top jungle producer, running up and down the stage with a giant plastic duck on his head.

WORST MOMENT: Pugwash taking the plastic duck off his head.

CONTENTIOUS COMMENT: Too many DJs are inflating their fees and pricing out the promoters who are dedicated to furthering the scene. The result of this blocks a lot DUBSKACK of up-and-coming DJs from getting work. After paying for a headliner, we simply can't afford to book anyone else. It's a great shame. WHY SPEND AN EVENING

AT DUBSHACK? The aim of Dubshack has always been to offer top quality, value-for-money entertainment in a hassle-free environment.

THE BIG FIVE

CONTROLLA 7 - "Set To Stum" (Dubshack)

REBEL MC - "Set It (DJ Kane Remix)" (Congo Natty)

POTENTIAL BAD BOY - "Let's Go" (Third Eye)

PHOTEK - "Still Life" (Razor's Edge)

UNKNOWN - "Six Million (VIP Mix)" (Dubshack dubplate)

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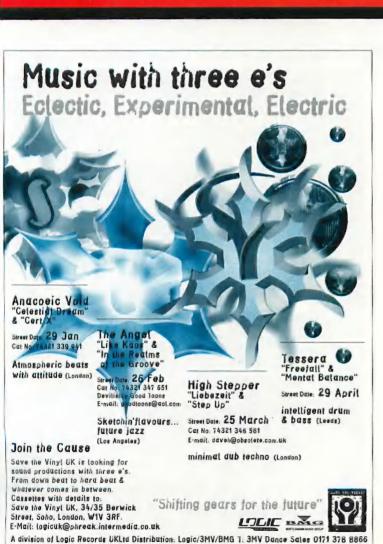
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includes the single 'Trigger Hippie' as well as the original version of the new single 'Never An Easy Way'



(available April 8th)

Techno

Reviews by DAVE MOTHERSOLE

MITTALL

album

PURE SCIENCE **Evolution EP**

When single

Rehab Music

Rehab are one of a few labels (alongside Wax Trax, Eye 4 Sound and Plank) currently distilling the sound of London's technologe bouse underground scene and, having snapped up Matthew B, they've now wisely signed the Pure Science crew. As with the group's previous EP, the tribal beats, subtle chord progressions, old school vocal samples and wall-shaking subs on show here are tailor-made for dusty warehouses with 20k sound systems, where the dancing carries on way into Sunday afternoon. Pure science, indeed. Rave on!

....



SINGLES

LAHS The Heavelo Push 11 Shove

Deep, emotive phuture jazz from Brighton's Ugly Records crew. Decidedly purist throughout, the main track layers its syncopated beats and analogue twists with stabs of backward strings and hyperactive hi-hats, while "What, Why, When?" treads a similar, albeit calmer, path. On the B-side there's the lounge lizard electro waltz of "The Walk" and the Mr Fingers-inspired "Part 1". There's nothing new or groundbreaking, but these four trad-techno tunes are still worth a listen. 00000

DOWNLINK

The Hidden Blueprint EP Forever Grey

With three subtly innovative cuts which defy categorisation, this is a powerful package and a fine start for the Forever Grey people. There's the deeply-phased tech-noir of "Mesh", there's the 21st Century Chinese water music of "Murmurs" and, best of all, there's "Who Else Knows?", complete with a rolling b-line, skippy beats and insidious keyboard pads. A thoroughly groovesome affair.

SUNRISE SOCIETY Tahiti

Pacific The latest release from the highly esteemed Pacific imprint, "Tahiti" is a dark, nu-electronic funkathon. apparently inspired by Jacques Chirac's nuclear tests. To get the point across (and inadvertently scare the shit out of unsuspecting clubbers in the process), Sunrise Society have interspersed their wobbly gear-changing basslines and hi-octane analogue twists with the occasional underwater bomb blast. Over on the b-side there's a jerky, breakbeat-fuelled jazz-funk mix courtesy of Frozen AZM, which comes across like Roy Ayers on acid punch after a night at The Blue Note. Nutters,

the lot of 'em.

PRIMARY SEQUENCE untitled EP

Alien Funk Movement

Four more extra-terrestrial, funkinfested gems from a label going from strength to strength. The lead is an orgy of hard-hitting rim shots, squelches and snappy drums, all built around a monster groove which is enhanced by the kind of arrangement which ensures maximum dancefloor impact. Better still, though, is the closing track, with its wild Latin percussion, quick-fire snares. bumpy bassline and old school, Inner City-style keyboard licks. Phat, fresh and very funky.

REALTIME & GOUD PRODUCTIONS Strobe Fountain EP

Lucid Holland

Adam Realtime, the influential Dutch DJ, here joins forces with Bjorn Goud for three extremely imaginative tribal selections. The razor-sharp rhythms and deep, undulating bass tones of "Strobe Fountains" are neatly interwoven with poly-rhythmatic percussion edits and dangerously hyper-phased dubtronix to concoct a psychedelic kaleidoscope of sound. Over on the flip side, the two treatments of "Underwater Sunshine Orchestra" take the art of drum programming to new and fantastically-complex levels, but still manage to come across remarkably uncluttered. Imagine Megalon being remixed by LTJ Bukem as Stacey Pullen makes the tea and you're nearly there. A double Dutch delight.

MASS **Suture Setf EP** Soma

Ewan Pearson has returned to the Soma fold after an absence of a year or so. And with a little help from Swag man, Richard "Cherry Bomb" Brown, he again delivers the goods with a series of cuts which really hit the spot. The lead track is an exquisitely tempered Prescription-esque ode to the Chicago underground, featuring soaring keyboards and a few snatches of early Eighties-style funkatronics. Elsewhere, there is "Evening News", a Masters/Nu Yorican soul-style jazz houser, and the dark, rumbling bass tones and panicked synth stabs of "Juan Is The Teacher" (geddit?). Another top release from a label which is still out in front after all these years

DEAN AND DELTA

Chapter 1 M-Plant, Austria

More vinyl sleaze from the hands of Patrick Pulsinger, with four untitled digital workouts for nut-nut DJs and techno mavericks. The opener is a subaquatic trancer, which uses what sounds like a dripping tap for its rhythm section. Also worthy of your attention is the slightly more straightforward second track, built around a booty-wiggling groove and reinforced with cast-iron toms It features a weird metallic noise which weaves around the beats like a predatory bionic snake through a virtual jungle. Austrians, eh?

ALBUMS

RAC Structures

Warp In the last four or five years, Chris Duckenfield (the man behind RAC and Warp's record shop counter) has delivered a series of EPs which have consistently been way ahead of their time. Experimenting with breakbeat science and electro-ish rhythms long before they became fashionable, his stylised staccato beats and percussive hooks have built him a loyal following and made him something of a trainspotter's hero. And it's pretty safe to say that this album won't disappoint those he's already enticed by his unique take on techno. From the jerking funkathon which is "Tunnel Talk and the string-laden bass rumbles of "On The Verge", through to the tightly-clipped snatches of 303 and quick-fire snare shots of "Defuse" Structures" is well worth opening your wallet for.

VARIOUS ARTISTS Space Wars 01 Plink Plank

Encapsulated in a smooth, orange plastic outer case, "Space Wars s a compilation featuring 12 tracks from Plink Plonk acts old and new. Mostly previously unreleased, too. Starting off on a mellow note with the spooky keyboard refrains and the spooty keyoodrd refrains and strangely whispered vocals of Nuw Idols' "Union Of Ilic", the pace soon picks up with the star-tripping ebb and flow of LA Synthesis' "If", and Somnambulist's "Ambush", a 303-fuelled bonanza. From there on, the album offers the dark, introspective tones and deep, spacious grooves of Megalon's "Tunning", Kumos' atmospheric freestyle drum 'n' bass excursion, "Before The End", and Deltra's acid-dub lullaby, "Priscilla". It's fabulously pioneering and often challenging, yet ultimately largely accessible material. Let the battle commence.

INTERLOPER

Augur Plink Plonk

A genre-busting rollercoaster ride of immaculately-constructed bliss, this is one of the most accomplished electronic soundscapes you will ever experience. From the largerthan-life cinematic sweeps of "The Superametruth", through to the lazy, Zen-like calm of "Surrender" and the post-trance psychedelia of

"Frame 3 One 3", "Augur" glides along the electronic highway with a beauty and a grace all its own. Transatlantic telephone calls, film sound bites, ethnic chants, classical interludes and heavenly choirs morph with subsonic bass rumbles and gently pulsating polyrhythms, as machine-gun fire echoes in the distance. This is the natural soundtrack to Marlow's journey down river and into the "Heart Of Darkness".

....

VARIOUS ARTISTS Beyond The Sun 2 DAP, Holland

Just as with the first "Beyond The Sun", this compilation features 11 tracks culled from the cream of today's techno underground. The contributors this time include Ken Ishii, that always innovative sonic Samurai, Steve Stoll, Rising Son, Wavescape, Insync Versus The Hysterons and Eric Van Der Broek of Shiver. The main standouts are Sterac's majestic "X-Tracs", Alien FM's hyper-chilled "Art of Illusion" and Shiver's haunting, nu-electro wobbler, "Subsonic Soundscape". All in all, this is a bloody good selection of tracks, many of which have previously been reviewed on this very page. Be sure to book your passage to trainspotter's heaven pronto.

* IN THE BAG

GENE FARRIS, the new school Chicago producer, lifts the lid on his record box

y first choice is "Grape Soda" by Radcliff. It has a real strong disco influence, soulful with lots of energy. I liked their last one, "Summer Days", too. I played them both when I was over in Germany with Gemini a couple of weeks ago and the crowd went crazy. I hear those cats are from Britain, so when I'm next there I want to try and hook up with them.

The "Hidden Project EP" is my next record and that's one of my

own. The cuts I play the most are "Disco Heaven" and "On Fire". Like most of my tracks, these also have a disco influence to them. Another of my tunes I've been playing a lot is "Summer Affair". Again, it's got that real soulful vibe with some rough beats. Hove disco music, I've been into it since the early Eighties. Roy Ayers'
"Sweet Tears" has never left my crate. He's my all-time favourite
producer, he can't be touched. His arrangements are something else and I love his overall sound. His band is very tight and it's so hard to get a band to play that close together.

Li'l Louis is another of my favourite producers and "Blackout" is my Number One house track ever. I've got an original mix I have never pressed up. It's the string arrangements which really do it,

and the way that he uses the 909 and the DX 100. Everything about it is so perfect. I based a lot of my early DJing style and production style on Li'l Louis. Ron Hardy, the DJ at Chicago's Music Box, too. They were the cats for me. I still like

CHECKLIST
RADCLIFF - "Grape Seda" (Bassment)
GENE FERRIS - "Hidden Project EP" (Force Inc)
GENE FERRIS - "Summer Affair" (Relief)
ROY AYERS - "Sweet Tears" (Polygram)
LI'L LOUIS - "Blackout" (Epic)
THE OUTSIDER - "Pain in My Brain" (Jus' Trax)
GINO SOCCIO - "I Remember" (unknown)

some of Louis' stuff, but I prefer his older records the best. "Pain In My Brain" by The Outsider is a brand new track I've been playing just lately. It's kind of funky and I'm really into the drum programmes and the energetic vibe. My last record is another old track, Gino Soccio's "I Remember". It has a really cool keyboard sound which still feels fresh, like it was made yesterday. And the strings, man, I just love those strings.

RAP IS WHAT WE DO

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DARK SUN RIDERS

The demise of X Clan, the shock troops of the late Eighties afro-

centric movement, seemed to

signal the end of an era. But

now, with hip hop set to open

out again, Brother J is back with a millennial, deep-space

American psyche. Creating a

new black mythology for the

inner cities by drawing on Egyptology, science fiction

and whatever else suits his purpose, this represents

a development of X Clan's

original plan. Being weird and wild, with

journey into the fractured

Seeds Of Evolution

Island, USA

Hip Hop

Reviews by WILL ASHON

THE GROOVEROBBERS

Hardcore Hip Hop

Mo' Wax/Excursions

The boys who helped Shadow put together the seminal "In/Flux" now get their own outing. And what a thing of "In/Flux" now get their own outing. And what a tilling of beauty it is. "Hardcore Hip Hop" is a storming clatter through every single trick in the instrumental hip hop handbook, including a little Shadow-scratching on a saxophone line which will have listeners collecting their jaws from the floor. Over on the flip, Blackalicious pretend not to be Blackalicious and, in utterly barmy intergalactic b-boy mode, they give new meaning to the word abstract. Keep on drinking that rocket fuel, fellas.

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SINGLES

KILLA INSTINCT The Penultimate Sacrifice We Bite/Move

Killa Instinct turn in huge beats, wild scratches and speedy rattleraps in the old British hardcore tradition. But what makes them somewhat less than convincing is their obsession with horror films, which gives "The Penultimate Sacrifice" a spandex-trousered, Bruce Dickinson feel.

DOBIE Luv 'N' Hate (Remixes For '96) Pussyfool

A remix EP from the Dobiemeister, on which he takes "Luv 'N' Hate" featuring Rodney P and manages to neatly thread the Don E-rapped "Stuck On You" right through the middle of it. The composite is an epic journey from Landan Poetics westward to r&b city. And with a Fugees-sampling beats cut, plus a revised "Original Heads", it's masterful stuff.

99990

LAD Ridin' Low Hollywood/Polydor

Every now and then, a new record comes along which is so hideous that it defies belief. Admittedly, the vocals of soul veteran Darvy Taylor and the rapping of Derrick Wilson are okay-ish, but the music is the kind of stuff you'll hear the one-handed pianist playing on his Casio down your local boozer. It even has "Shooby doo" backing vocals. Sad.

KRS-1 Rappers R N Dainja

First the Nike commercial ("The revolution is about basketball Please!). And now remixes from Rage Against The Machine. Are we witnessing the birth of the... KRS-over? Wan indie students everywhere should love this. As for everyone else, well, we'll all just have to try and remember that Chris Parker is God and listen to him flipping it with Lord Finesse instead.

PRINCE AD & PSYCHO Lyrical Flavor Phat Wax, USA

With a sound a little bit like Mobb Deen's "Shook Ones" and voices which bring Q-Tip to mind, this should be the bomb of bombs. It isn't, but it isn't at all bad, either. What it basically lacks is a stand-out (musically or lyrically) to drag it free of the pack. Sometimes

ghetto-speak and brooding music simply ain't enough.

VITEN

single

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MACK DA MANIAK What Goes Up (Remixes) Select USA

Queen's MC Mack takes his first single and tries to squeeze a few more cents from it with a set of classy remixes. "Radio" takes the original tune and re-vocals it with incisive words from King Just and Chubb Rock. Meanwhile, "BQE 86 MPH" slows the proceedings down, gives them a melancholic, orchestral feel, and adds another lot of special quest appearances Unfortunately for Mack, he's the

least interesting element there is

on this record.

MSI ASYLUM **Msylum Thing** MeggaStorm

Straight out of Handsworth (erm, Brum), this extended crew flash lyrical skills the way other rappers flash gold teeth. And although the music on this particular release doesn't match up to the twisted logic and labyrinthine flows of the tongue-twisters, it's a confident debut and a fine foretaste of next

month's album. 00000

GOODIE MOR Soul Food La Face, USA

Ah-ha. Summer's here. Atlanta's Goodie Mob present us a bassheavy gumbo of funk, harmony and enough eating metaphors to feed the 5,000. It sounds a little like Arrested Development, but without their self-importance, and from rumbling rambles to nasal twangs, covers a broad range of rapping, Yum.

PROPELLERHEADS Dive EP

Wall Of Sound

These human helicopters take jazzy riffs, acidic keyboards and waaay-out scratches, and work them across the most hyped-up breakbeats they can imagine.
Never has the sensation of being chased by axe-wielding maniacs while on bad speed been quite so accurately rendered in sound. Wonder why?

SMOOTHE DA HUSTLER Hustler's Theme

Profile

Smooth as yesterday's grundies, Mr Hustler takes us through yet another ode to all those indulging in conspicuous consumption via crime. A man capable of diverting metaphors and very vivid images Smoothe is good, but the future of rap, as some appear to think? Surely there's more to life than big guns and expensive clothes? 0000

KALIPHZ FEATURING PRINCE NASEEM Walk Like A Champion

Payday/London

This is a nice idea. Get the finest boxing prospect in the world to record a single with the northern multi-culti b-boyz, Kaliphz. The

problem is, the production simply doesn't quite carry the pugilistic punch required. A pity. Having said that, if it's a choice between this and Big Frank's "Eye Of The

Outward bound.

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SHADOWCAST The Abyss Universal, USA

A deep, deep, dubbed-up journey right to the hollow core of hip hop. Shadowcast's line is that weak rappers talking nonsense about law-breaking are taking the music down into the pits. Combining a wide sweep of lyrical styling with some ultra-sonic mayhem, their main achievement seems to be ingeniously stealing the sound of

the criminologists while knocking the content. Clever boys.

VITEAU

dark sun kideas

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sparse live basslines combined with snatches of discordant piano

or keyboard screams, the music matches the theme of the lyrics.

ALBUMS

CHINO XL Here To Save You All

American Nu Joyseyman Chino XL is angry. Make that ANGRY. His raps are spat out with controlled venom. There's nothing he likes more than tearing a strip off a wack MC by comparing him to some tired old celeb. While tearing a strip off the celeb at the same time. On the first cut alone, upwards of 15 star names from Miles Davis to Russell Simmons are put through Chino's metaphorical mill. But it can get a bit tiring after a while. Hence the importance of guests such as the awesome Ras Kass on "Riiot" and Kool Keith on "The Shabba Doo Conspiracy", a sci-fi sex tale about the fakeness of gangsta-speak.

Erm, probably.

* BURIED TREASURE

Will Ashen remembers this month's lost classic, 'LOW END THEORY' by A TRIBE CALLED QUEST

hen people criticised "Low End Theory" back in 1991, disappointed that ATribe Called Quest hadn't xeroxed their debut, they ignored something very important. It was actually a much better album. It's such a good album, in fact, that come the year 2000, it's sure to feature in lists of the greatest records of the decade. Unless, of course, Q-Tip, Phife

and Air Shahead Muhammad can conjure up something even better. The central idea of "Low End Theory" is best expressed in the opening bars of "Excursions", the first tune on the record: "Back in the days when I was a teenager/Before I had status and before I had a pager/We could find the abstract, listening to hip hop/My pops used to say it reminded him of be-bop/I said, 'Well Daddy don't you know things go in cycles'?"

In Q-Tip's vision, hip hop is part of the post-war black music tradition of avant-garde lyricism, an abstraction from simple representation into pure emotion and complex story-telling. It's part of the tradition of innovation and improvisation which worships its antecedents without nostalgia. For the Tribe, jazz is not just a style to steal or something to sample, but part of what their music is all about.

To this end, the record opens with two tracks built almost solely around deep bass loops, the crack of drums and voices soloing over the top. "Verses From The Abstract" takes things a step further by featuring a live double bass courtesy of jazz legend, Ron Carter. The first side meanwhile ends with "Scenario", not only one of the finest posse-cuts ever recorded, but a fantastic group improvisation, taking its form from the be-bop battles of the Forties.

Turning over, the record explodes outward in both style and content. "Check The Rhime" boasts a Seventies funk feel, with the Tribe reminiscing about "When we used to rock/Those fly routines on your cousin's block". "Showbusiness" shows the cynicism learnt by getting the status and the pager, and "What?" the crazed wisdom of the man/boy who has gone through a learning cycle of his own.

The music and words are exceptional throughout. There's hardly a thought out of place. Listening

to this record reminds you that, at its best, hip hop can reach heights which artists working in some other musical genres can only ever dream of.



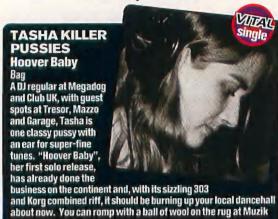
HUSTLERS OF CULTURE Many Styles Wall of Sound

Despite the many styles which the title boasts (and which are indeed here), it's worth placing Hustlers in the group of British artists currently trying to make the hip hop/electro which they remember from their youth. All the elements are here, but they are put together as they could have been, rather than as they actually were.

As a result, the Hustlers deal in crunching beats combined with polyrhythmic electric claps, funk samples and giant squelches of gloopy keyboard. Although it ties back to a certain "Planet Rock" spirit, "Many Styles" is also utterly contemporary and highly flexible, allowing the guys to range across jazz, funk and, on the unfortunate Break Da Beats" remix, house. Blip-hop, anybody?

rance

Reviews by DAVE FOWLER



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JUNK PROJECT **Brain Tool** PRG Progressive Motion, Italy

anytime, Tash. Mee-wow!

Quality trance from the Junkies and, along with their psychedelic compatriots Etnica, further proof to those who care to listen that there's more to Italian production than Gianfranco Bortolotti and his cheesy cohorts. The title cut, "Brain Tool", is a seven-minute cerebral hammering which bangs away nicely before hitting acid overdrive. Meanwhile, over on the other side, "Tongasine" is a fierce, no less prolonged workout ranging from brooding basslines through to the inevitable acido explosion. Keep an eye on PRG in the coming months.

K90 Genesis Choci's Chewns

About as far from those balding prog-rockers as you could get, 'Genesis" is an uptempo, acidic stormer designed to send Phil Collins and his mass audience of Marks & Sparks-clad housewives running for cover. On the B-side, "Phantasm" seems a little less well produced (or pressed?), but the relentlessly pacey synth line suggests that it will be a sure-fire nu-NRG smash.

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NON ERIC **Piranhas**

The Berlin-based Non Eric again delivers the goods, this time with a superbly heavy (though rather short) reworking of "Piranhas". Borrowing the synth line from the tail-end of the original cut (which is also featured on this 12-inch) and stamping it on a driving bass with typical Teutonic authority, it's already a big noise down at the likes of Garage and Trade. Not for the faint-hearted.

GROOVE PARK So What?

Bonzai, Belgium

The short tree label suffers from the same vagaries of fashion as flares, micro-minis and glittery lipstick, but the top quality of their output remains constant, as this

four-tracker aptly demonstrates. Most played will be the acidic "So What?" and the pacier original mix of "Out Of Control", while the flip boasts a couple of funkier tunes which are sure to find favour with hardbag lovers. 0000

FORMIC ACID **Dreams Of Fantasy**

Hipnotika, Italy

Another Italian tranceperience, "Dreams Of Fantasy" here gets three reworkings ("Rave", "Acid" and "Fantasy") for distinctively different dancefloors. In the latter form, "Dreams..." is an average affair, with a sexy vocal sample offered up as compensation. The piano and kick drum-heavy "Rave" is aimed (with equal amounts of hilarity and business acumen) at the burgeoning happy hardcore market, leaving "Acid" as the only palatable option for discerning trancealots out there.

GREEN NUNS OF THE REVOLUTION

The Afterburner Flying Rhino

Reckoned by these fine sisters of psychedelia to be their very best release to date, "The Afterburner" balances a night and a morning tune on either side of this 12-inch. Two Vindaloos And An Onion Bhagee" (apparently based on the soundtrack from "Zorba The Greek") is naturally the spicier of the two. The other track, "Ring Of Fire" is the inevitable result of the first... both anatomically as well as musically speaking.

OUTER ACTIVE Up And Atom

Pyramid

Outer Active have been playing live at venues like Return To The Source, Manchester's Herbal Tea Party, Megadog and the Phoenix Festival for the best part of two years. As such, it's a surprise to discover that this is their very first expedition onto vinyl. The title cut is free-form psychedelia for the nation's more experimental floors, while the B-side, "Acrogen", is a more accessible trance track of the Laughing Buddha variety.

AZUKX 124 Stomp

Mantra

Not quite as pounding as the title may suggest, "124 Stomp" is the follow-up to "Mad Cow", a track which did the business a while back at clubs such as The Source and the ever-reliable Whirl-Y-Gig. "124 Tranceformation" on the flip is more of a chugger, but is still deliciously spacey. And, in case you were wondering, the letters in the group's name were chosen at random. Sounds as if they've been reading Luke Rhineheart's 'The Dice Man" too closely...

LUXOR

Hypnotica Lunatec

A track which is being caned on import at the moment by such Euro trance style-setters as Tony De Vit and Ian M, "Hypnotica" is an emotionally-charged NRG storm, with hoover sounds galore set against the counterpoint of a spacey harpsichord. Extremely effective on the floor, "Hypnotica" is a cut which simply overflows with sexual energy. Fierce. Just as it should be.

PHREAKY

Tornado/Paranormal Activity Dragonfly

A double-header's worth of dead psychedelic mindbenders from Phreaky, a collaboration between Cydonia (DJ Dino Psaras & Steve Ronan) and Indoor, the Israeli DJ. You will recognise "Tornado" as the first single to be lifted from the Dragonfly label's excellent "Order Ordonata 2" compilation, while "Paranormal Activity" is a highly effectively linear, swirling workout (cooked up at Brixton's Butterfly Studios at the end of last year) which benefits from a supreme breakdown towards the close of the track.

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VARIOUS ARTISTS Transient 3

Transient At last. It's unmixed, it's exclusive and it's in the shops. A 10-track selection of the very best in global trance from Cosmosis, Astral Projection, Razor's Edge, Butler & Wilson, Elysium, Power Source and a host of others who have littered this particular page over the past few months. This compilation from the Transient camp even outdoes the first two albums in the series put together. If trance is truly a revolution, then this could be its manifesto. Superb.



.... **ENDORA**

Joy EP

Matsuri

Quite possibly the finest Matsuri release to date. Endora's "Jov" is a truly magnificent collection of workouts which range from the crossover sophistication of the lead cut to the drop-dead mellow 'Fusianium". Superbly crafted by Boris Blenn of Electric Universe and Andreas Karsten Pfeiffer (aka DJ Sangeet), who just happens to be one of Germany's foremost trance jocks, this is simply... Well, let's just say that, for once, the title of an EP is most definitely the sum of its contents.

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FLYSIUM Master Of The Rainforest Nova Zembla

"Master Of The Rainforest" from Kristian Thinning's Elysium was one of the biggest psychedelic smashes on the continent last year and here the track gets a superb electro reworking by the great Dane himself. Also featured over on the flip side is the brand new "Monzoon", an equally trippedout journey through dense mind foliage to the temple of wisdom in the middle of the jungle.

TRANSWAVE Helium

Matsuri

Formed back in 1994 by a pair of classically-trained French bods, Christophe Drouillet and Frederick Holyszewski, Transwave have set the psychedelic trance scene alight with their improvisational live performances and consummate musicianship. The next step was to produce an album... et voila! With nine studio tracks, including their top-selling "Outerspace" and "Hypnorhythm" singles, brand new cuts such as "Trashish" and "Zero Density", and a great "Live London Remix" of "Rezwalker" (also out as a single a while back) as a bonus, "Helium" adds up to one worthy purchase. And don't forget to catch one of their killer live shows. With an average of 20 gigs a year, you've really got no excuses.

Records supplied by Choci's Chewns, London W1. Telephone: 0171-434-3097

LOOSETALK

MASTER RUPERT, martial artist, film maker, musician and editor of 'Intersound', the trance/techno video-fanzine, on the 'true' origins of trance

s a response to the slating I received from Mindfield's Simon Carmen in the March issue of Muzik, it may interest all you trance heads out there to know that it was myself and one of my kung fu students who introduced Simon to Goa trance in the first place.

Simon and John Ford were hawking around a rather plodding little techno demo, featuring tracks like "Just A Buzz" and "My Head Flies", when we put Mark Allen and DJ Chrisbo of Return To The Source their way back in early 1993. Although Mark and Chrisbo, who were mainly involved with Pagan back in those days, had guaranteed us a part of the take from the first Phantasm EP, neither my associate nor myself were ever paid. And it's for this reason that the pair of us were "edited out" of the Goa trance history when this lot were compiling notes for the booklet released with the original "Return To The Source" two-CD compilation.

Another major fact which has been "forgotten" is the simple truth that, contrary to what the Dragonfly/ TIP/Blue Room heirachy might like to think, the man who was probably more responsible than any other for taking trance from the German dancefloors where most of it originated to the Goan beaches, was veteran Goa head, Sven Vath. For trainspotters anxious to hear what the Goa contingent were dancing to back then, check out the still-available and still largely underrated Vision Soundcarriers CD compilations, "Trancemaster Two: The Goa Gap" and "Trancemaster Four: Tribal Chill Out". Featuring tanzmeisterpieces by Cosmic Baby, Visions Of Shiva, Age Of Love and 4Voice3, these two collections really and truly manifest the original spirit of Goa trance!

And for anybody interested in what we hippies were listening to back at the dawn of prehistory, one classic track which, for me, sums up more than anything else what the likes of Astralasia, Banco De Gaia and all the other acts in the non-Satanic/Order Ordonata category of techno hippies have been up Gala and all the Grief and the County of the

Finally, top of my current Goa playlist are two tracks just released on DAT by Rendez Vous With Rama entitled "Trans'elate To Elation" and "Elevata 1". These will both be out on vinyl courtesy of Zenroid Techno in the next few months.





Garage

VITEX

single

Reviews by MICHAEL MORLEY

95 NORTH **FEATURING** HEATHER

Don't Go Resolution

After showing their roots on last year's firing disco revival long-player, "Just A Groove", the Brixton-based Resolution label returns to lead the way forward. 95 North provide a soulful groove for this catchy vocal, together with a spacey "Sax Dub". The remixes come from Nottingham's Cuban Heel Project, who offer a leftfield, slightly awkward vocal dub, and London's Tim Deluxe & DJ Omar, with a deep, warm mix.

.... SINGLES

DAVIDSON OSPINA Chronicles Henry Street, USA

Some of you may know Davidson Ospina from his work on Digital Dungeon. With "Chronicles" he lays down a superb four-tracker. lays down a supero rour tracker, including the spooky, disco strings sampling sounds of "Strings" and the funky piano jam which is "Key Of D's", the latter moving more into Dr Bob Jones' soulful house territory. Excellent value.

YELLOW SOX Flim Flam

The latest disco biscuit from north London's hippest imprint, "Flim Flam" comes courtesy of Diesel, that ever-reliable Ballistic Brother. But it is one of the three featured Faze Action remixes which has got everybody talking. Complete

with guitar-picking reminiscent of Kervorkian's progressive disco monster, Dinosaur L's "Go Bang", this is thunderously funky.

BIG MOSES Brighter Days King Street, USA

With the same title as the classic Dajae record, the same kind of hopeful, spiritual message, and even the same deep musical vibe, King Street definitely know they are onto a winner here. With this "Brighter Days", it's the lush male falsetto vocals of Eddie Stockly which provide a truly uplifting endof-the-night anthem.

JAYN Lovelight

I haven't the faintest idea who Jayn is, but her voice seems to lie a little uncomfortably between pop and real soul on the full song included on this release. But in spite of this, Chicago's Georgie Porgie of the renamed Music Plant Productions (aka Vibe) delivers a super-tight piano groove and the promising Charles Webster weighs in with the superbly atmospheric "Alessi Deep Dub". It's the latter which really scores the points.

CHRISTOPHER McCRAY **Get It Right** Madhouse, USA

Produced by Kerri "Kaoz 6:23" Chandler in his usual tuff kick and snares style, Christopher McCray delivers an almost r&b vocal with plenty of soul and gusto. There is also an equally characteristically minimal Chandler dub, which does the trick nicely.



SERENA

Crazy Love To Be

Newly launched on the back of the hugely successful club. Serena is the first discovery for Sheffield's Love To Be label. Her vocal is kind of exotic but not totally effective, despite the excellent sing-along chorus. Which is probably why DJ Disciple's "Dubbed Up Mix" is the safest bet here.

CENTRAL HILL FEATURING **COLONEL ABRAMS** You're The One For Me

Interstate

Abrams really is on the production line at the moment, here knocking out a cover of the D-Train disco classic. With tweaking courtesy of Central Hill and Smack's Eddie Perez, the result is pretty punchy with funky, filtered guitar licks, but the project isn't underground and isn't pop. Perhaps a more original song might have won more props.

THOSE GUYS Love, Love, Love Basement Boys, USA

A record of great character which has recently stood out in the sets of both Tony Humphries and Paul 'Trouble" Anderson, Sampling the electric violin from Jean-Luc Ponty's "Computer Incantations For World Peace", this track also takes its vocal inspiration from Labelle's "What Can You Do For Me?". And a damn near perfect marriage it is, too.

KRIMP House Of Pain Strictly Rhythm, USA

Boston's Dana Kelley is starting to carve out something of a niche for himself, particularly with his Krimp records, and this, the third release, is probably the best yet. It's a very broody concoction with splurges of acid, throbbing b-lines and dynamic keyboards, all put together with a mighty tough edge across both the title track and "In The Spirit". Both of the cuts take their titles from the vocal samples, which delicately entwine their way through the music.

BOOGIE BUFFET Back 2 Boogle

Back To Basics

Another imprint from a club (this time Leeds' Back To Basics) gets behind Crispin J Glover's current obsession for Eighties music by putting out a groove which will certainly fit into the nu-disco set. There are funky guitars, squelchy synth riffs and a fluid bass action, coupled to Nineties beats with Crispin's fine attention to detail.

DUBSTAR

Stars

The excellent deep and hypnotic "Sonic Star Dub" mix from X-Press 2, which has backwards piano, a

* LOOSETALK

All-round entrepreneur JAZZY M talks around

ve been DJing since i was 17 years old and I'm now 34. One of my goals in life was to have my own record shop and label. I started with Spin Offs on the Fulham Palace Road in London, which was the first shop in the capital to sell house

music. That was in around 1985. I've now had Vinyl Zone in Fulham for seven and a half years, but there's no money to be made from independent dance shops outside the West End. It's like, you go to Hatton Gardens for your lewellery and you go up to the West End or to Covent

Garden for your tunes.
As for a label, well, I've had three. Oh Zone was an anything-goes label which released 10 records, including Orbital's "Chime" and "LSI Heaven" from Mustaphi Ali's Epoch 90. I still get asked about both of those records today. It all started off from my

pirate radio programme, "The Jacking Zone", on London Weekend Radio. I asked people to send in demos and played some of them on the air. I got tracks such as Julian Jonah's "Jealousy And Lies", which Danny D signed to Cooltempo, and "Glad It's All Over" by Bang The Party.

And now for some big trainspotting points. The stuff by The DS Building Contractors on "House Sound Of London 4", the album I compiled for London, are pre-Orbital tracks. Orbital's "Chime" was actually cut onto DAT from a metal cassette, the quality was so good. And a track on my Delphinus imprint entitled "Cosmic Dance" by Zone Inc (myself, Julian and Mustapha) sampled the same Idris Muhammad drum break which was used four years later on Nu Yorican Soul's "The Nervous Track".

What hurts me most about the scene is the way that Kiss 100 FM haven't stick to their guns. They got rid of all their good DJs, like Dean Savonne and Tony Monson, and put everyone else decent, like Bob Jones, into a corner. Kiss went legal at the most crucial time for the development of house music and they wasted their chance to help the scene grow. To hear Steve Jackson playing records like "Smart E's" makes my blood boil.

Jazzy M's Vinyl Zone shop is at 112 New King's Road, London SW6 4LY

murky bassline and a touch of the old Todd Edwards in vocal-stylee earns the garage stars here. The Way Out West and Motiv 8 mixes are a different project altogether.

DJ ROMAIN Timeless House Project EP Nitegrooves, USA

NYC's Romain crafts a four-track set of instrumental grooves, ably assisted by the classy keyboard acrobatics of Matt "Keys" Echols. The two most successful ventures are the wayward and ultra-mellow keyboard extravaganza of "The Sighn" and the harder "I'll Set U Free", which has been more than a bit influenced by Mike Delgado's "The Murder Track".

K-DOPE PRESENTS BUCKET BOOTLEG Five-Oh Fantasy Henry Street, USA

As you would expect from the title, this is yet another disco dub from the very talented hands of Kenny Dope. His customary tight-as-hell drum programming and ever-slinky bassline, together with sprinkles of vocal samples, EQ subtleties and mesmerising strings, make for an enjoyable ride.

JOHAN S The Dynamic Kutz Volume 5 EP Underground Vibe

This one is a four-tracker of mixed quality by Johan S of the Swemix production fraternity. "From The

Underground" is beats, grooves and samples thrown together in a style often mistaken as garage. But "Somethin' 4 Da Barheadz" has a strong musical appeal and some lovely vibe touches which neatly combine jazz and groove.

GROUND '96 Inna City Dubs Volume One EP Swing City

Grant Nelson puts on a new guise to offer up five solid, simple tracks which are all pretty useable but probably not essential. His style is transatlantically influenced, with tough drums, quirky melodies and jazzy flushes, and is perhaps best represented on "2 Da Rhythm", a cut with snatches of vocals and a few horny touches.

ALBUM

VARIOUS ARTISTS Divas Of Color Project King Street, USA

There's an old theory that singers are only as good as the material they perform, and here's the proof. Ultra Natne's brash "Party Girl" can't touch "It's Over", the return of Evelyn "Champagne" King is far from the heights of "Shame" and Carolyn Harding could really do with another "Pick It Up" or "Sing A Song" rather than "Together" which she performs here. "One More Time" from Chanelle is the highlight, but the overall project, produced by Al Mack, comes over as distinctly lacklustre.

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Just the job

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Reviews by BOB JONES

TONY RICH PROJECT **Nobody Knows**

A real big surprise from a young man who has been cutting his teeth alongside Babyface, Toni Braxton and Boyz II Men. If you're expecting that whining, samey swing-type vocal, you will be knocked flat by this superb mid-tempo ballad. It oozes class and originality, the two vital ingredients necessary to survive and succeed. A faultless song from a singer with a voice!

00000

SINGLES

WORKSHY Pieces Of Mind Landon

London's finest duo get a little bit classical on us, using haunting strings 'n' things, neatly packaged with some funky drum kicks and moody vocals for the lead track. Then they take the Space Shuttle to the crazy world of "Sweeter", with spacey phasing and rolling bass. Mmmm, lipsmacking stuff!

LEROY QUINTYN I've Got You On My Mind white label

This is a simple enough concept. Sweet harmonies and a vocal to die for over a walking bass and a niggly hook which gets right under your skin. So damn good and it's still unsigned. But (and I'll bet my Sam Dees autograph on this) not for very much longer.

SOLO Where Do You Want Me To Put It A&M/Perspective

Another scorcher from the kings of soul from the street. Very old school and very Marvin Gaye. But, hey, when it comes across who is going to pick faults? Nobody, because there simply aren't any. This feels real good.

SYLK 130 Gettin' Into It Ovum

Part of the network which gave us the Mary Wilson tune, "Gettin' is one of those chills-down-thespine, stripped-to-the-bone funk numbers. However basic it is, it still has all the right ingredients. Much like a fine wine, the more you have of it, the better it tastes.

AIM **Soul Dive** Grandcentral

Punchy horns, funky guitars and some moving percussion, plus a really cool female vocal and that haunting "Life is like a dance" line make for a highly recommended release. "Soul Dive" has the same rawness which connects the UK underground drum 'n' bass clan. A perfect spring shuffler from start

to finish.

TOTAL Bad Boy/Arista

Despite loads of "Occoohing" and a faultless production, this isn't a great success. The vocals are a far from unique and although the

bland backbeat might be big with the swing crowd, it's too samey for the rest. Quite gutless, really.

WITEYL

MONICA Before You Walk Out Of My Life Rowdy

This is more like it. Yes, I know it's still the swing thing, but it's got a bit more direction and this lady sings with oodles of conviction.

Definitely the right stuff.

CORRINA JOSEPH I Wanna Get Down

Atlantic Jaxx

Breathless vocals over a stripped bass and drums take the listene into the land the of slow 'n' low leaving you wanting to go even lower. Pure aural sex and a truly awesome production, too.

YO YO HONEY

Supernova

This is one of six numbers from Yo Yo Honey's forthcoming, as yet untitled album. And if it doesn't make the jump from a promo to a full single release, then something is quite clearly wrong with these old ears. A future funk track way ahead of the rest of the galaxy, with spacey, stripped-down beats and vocals to shatter a wall of ice. this is perfection... Well, almost.

ART 'N' SOUL **Ever Since You Went Away**

Bin Beat

It's a bit annoying that, since the introduction of the piece of plastic known as the compact disc, some cuts, like this blinder, get issued only on this format. Art 'N' Soul are well worth a listen or two, but don't forget to take the portable if you're planning on playing out. It's the only decent thing to do!

SKIN DEED No More James

Island

From a soulful trio with their feet firmly planted on the street comes an unbelievable ballad pitching its vocals sky-high. Given the right push, these guys could have a hit on their hands. Then again, with the way this industry works, pigs might start landing at Heathrow Airport. We live in hope, though.

Urban City Girl RCA

This lot have had so much media coverage just lately that it's clear they're about to blow up big. The backbeats here are based around "Body Talk" by Imagination and although they're not fresh, there's something in the song, especially the "Boom Mix", to make you think, 'Hey, what's happening?'. And what's happening is a loop inside your head which won't go away.

OLA

Now here's a diamond which has surfaced from the UK soul scene. "More Soul. ", with a capital S, is delivered by a passionate Nigerian with the influences of Marvin Gaye, Stevie Wonder and Donny Hathaway, the latter being the Number One in his little black book. The result is a faultless collection of fresh, unique modern soul songs. There's so much emotion and feeling that they don't sound like the same old ideas. Hold on to them as strongly as to life itself. 00000

OLA More Soul Than Sense ... More Soul THAN Sense... WITTEN album

DIANNA MARSH Private Party

Eastern Bloc

The lady in the house takes to the floor. She opens up her mouth. shines like an undiscovered diva and the crowd shout out for more. Dianna Marsh eases herself into a mid-tempo groove with some jazz, of which we whole heartedly approve. This UK talent is worthy of a higher plane.

ALBUMS

VARIOUS ARTISTS Classic Mellow Volume 4 Mastercuts

Once again, Beechwood drag the vaults for another collection of wanted gems from Womack to

Zapp. Put away those dusty 45s, here is the whole reach on one freshly-pressed platter. Strictly for the spotters.

VARIOUS ARTISTS Funky Jams Volume 4

Here's another label specialising in the reissue of all of those hard-to-get, leftfield funky things. This latest "Funky Jams" is packed full of goodness, from Mickey & His Mice's "Crackerjack" through to Chachacha's wonderful "Stories" and Brother Soul's ultimate party piece, "Cookies", It will take the place of any bowl of rice 'n' peas. Pure soul food!

JEFFREE CHARLES Come Get This Lovin'

Success, USA Jeffree Charles first came into the

funky shuffler which is included here along with a dozen or so other smooth 'n' silky mid-tempo cuts aimed straight at the heart. Very strong stuff from this talented unknown, and well worth every penny of the asking price.

soul scene via "Chemistry", a real

GEORGE HOWARD Attitude Adjustment GRP/Arista Brought up on

the golden age of

fusion, saxophonist George Howard has not really kicked up the dust over his last couple of albums. But believe me, this could be the one to nudge him back into the limelight. Pulling in top producers (George Duke and Britain's Ray Haden), this is credible jazz-funk music, 1996style. Weldome back George and thanks for this tuff little number!

DOUG CARN, the legendary jazz man. enters the realms of fantasy for his dream date

What is your dream venue?

Buckingham Palace. I was real impressed when Oscar Peterson played there.

You can move this venue. Where will you put it?
In Dakar, Senegal, or Goree Island right off Dakar. It's where traders used to take the slaves before

shipping them off. Jazz is part African, but there's never really been a major jazz show there How will you get there?

First Concorde, then just the standard limo. Who is on the guest list?

Quincy Jones, Yousou N'Dour, Naomi Campbell, because I've got to have some beauty to grace the surroundings, and Sting, because his music is pretty hip. Shirley Horn, too. She is this 60

year-old pianist who would who is the support act?

If I was playing outside, I'd want Carlos Santana.

If I was playing outside, I'd want Carlos Santana. to draw in a wider spectrum of people. If it was in a more intimate setting, I'd go for Gary Bartz, the sax player. Or if it was in London, I'd try and get Courtney Pine.

What songs will you open and close your set with? I always open with something I'm known for, so I'd probably go for "Revelation" or "Chant". To close, I'd play something well-known which I haven't already done, like "Nature Boy". Eden

Ahbez did it originally. <u>Who will you have in your backing band?</u> Tom Harrell on the trumpet, Kent Jordan on flute, Courtney Pine on tenor sax, Vincent Herring on alto sax, Frank Lacey on trombone, Mark Whitfield on guitar, Charlie Hayden on bass and Bobby

Thomas as the drummer. What would you have on your rider? l used to make a big deal about my rider when I started out. **But I learnt** from Count Basie never to feed your musicians before you play gig. If I get bottled waterand a dressing room which is clean, then I'm satisfied. Where will you go after the gig? And who with? You can't really beat New York City. I'd just go

from joint to joint until the sun came up. But the first thing I'd do to unwind is grab a crossword puzzle. I'd take my fiancé, Inga Erickson. She's into computers, so we could maybe come up with a jazz crossword!

• The Best Of Doug Carn' is out now on Universal Sound. Doug Carn plays the London Jazz Cafe on April 19 and 20

Downtempo

Reviews by CALVIN BUSH

VITEN

single

RHYS CHATHAM & MARTIN WHEELER

Neon N-Tone

9 LAZY 9 Electric Ladyland (Remixes)

Ninja Tune

A double-whammy of futuristic head-phonk and spaced-out ambience from the stables of the Ninjas, as they continue to lead the new class of 1996 from way out in front. Chatham & Wheeler manage to perform minor miracles with the spirit of free jazz, letting it loose on scudding dope beats while the delirious trumpeting spirals between the triumphant and the maniacal. Meanwhile, the title cut from 9 Lazy 9's 1995 album receives an immaculate remix by Paul "Journeyman" Frankland, who adds on layer after layer of mellifluous headnodding gear until you fall to your knees and thank the Lord that there's an all-night garage round the corner selling skins. Two not to be missed. 00000 and 00000

ATOMSMASHER

Synthesis

Borrowing the glistening electro-static of Pentatonik and the thuda-long dubology of Depth Charge, Atomsmasher's third outing rips radical shapes on the post-trip hop dancefloor. The lead track is like J Saul Kane's "Shaolin Buddha Finger" after a fusion lobotomy, "Macha B" picks up telephone rings and fibrillating percussion before a mildly acidic wig-out, and "Ascentia" reworks last year's "Descentia" into a splendid piece of chilled funk.

....

THE HORN

Villager Universal Language

Proving they're not just awesome producers, but bastard good A&R men as well, the boys from Global Communications emerge with another trump in their label pack. From the proto-Chicago jacking of "Whiddon On Down" to the quirky electro of "I Get By" via the deep madness of "Okay Alexi" and the soothing Detroit ambience of the glorious closing "Villager" this is future funk to shake hands and square dance with.

LEE VAN CLEEF 1/4 Of Solid EP

With a title like that, Van Cleef's nightime recreational habits are a bit of a giveaway. As such, it is

inevitable that this four-tracker is pitched squarely at the beat headz and foot-shufflers on the floor. The warm, rolling Balearic funk of Toker" wouldn't have been out of place on the Fila Brazilia album, while "G&T" sounds as if it could almost be Leadbelly jamming in the woods with the Ninja Tune posse, and is both strange and pleasing to behold.

CROII Secrets SOS, Holland

Determined to show a friendlier face to the Rotterdam sound than the bpm inferno of gabba, SOS Records break from their usual minimal, floor-burning techno to rustle around in the downtempo undergrowth. At 33 rpm, these four tracks are distant cousins of Denmark's Dub Tractor, etiolated beats neatly tinted with ambient washes. Speed them up to 45, however, and the infinite beatloops, scything guitar chops and double-deep echoes reverberate round your cortex in immaculate dub-time rhythm. The choice is

STEEL **Heavy Listening**

Mille Plateaux, Germany Like the Jesus And Mary Chain at their "Psychocandy"-era finest, Steel (aka Biochip C) knows that subversion works most effectively from within. So rather than just electronically widdling while the structures burn, Steel takes the Mike Paradinas route to industrial heaven, starting with startlingly simple melodies (a Klavier on the title cut, a bright disco loop on "Sepeet") and then bombarding the hell out of them with atonal rhythms and sharp metallica. All of which highlights (rather than overpowers) the song's wonder. "Heavy Listening" might not be godlike, but it is showing sure signs of sprouting wings.

DRUMADDIK

Titt/Space Funk

Electroworks/Sm:)e, USA

Released via their Electroworks division, this concrete-grey vinyl 10-inch is the reason why Sm:)e are always an imprint to watch. Ostensibly just two exercises in minimal lo-fi digi-funk (a spartan jack-beat with a somewhat offkilter frequency sketching wildly on top), after several listens you're so captivated that you'll wonder why the hell anyone needs more than four channels on their mixing desk anyway. This record makes Plastikman sound like the Theory Of Relativity.

TEE NOIZE The III Groove EP

TNT. USA

Packaged as a home-produced white label, but more than likely the product of New York's house demi-god, Todd Terry, these five

tracks have more dodgy samples than a backstreet drug-dealer. But even the inclusion of Art Of Noise and De La Soul doesn't detract from the fact that, like Kenny "Dope" Gonzalez on his infamous "Unreleased Projects", when Terry rips into his hip hop roots, he still comes up with a fearsome street-funk sound so hard, you can virtually hear his mixing muscles pop. Original NY trip hop shit.

MUNSTERLAND

Munster Blues
Freshly Squeezed, USA
Inexplicably tucked away on the
end of Munsterland's EP of fazed and flanged deep house dubs is "Munster Blues", a late inclusion which would sit quite proudly as the lead on many a downtempo presentation. The product of San Franciscans in London exile, it's a lazy, drifting waft of sun-kissed trip hop which could easily be an ode to those forgotten pleasures of Sundays spent scoring weed and slacking out in Haight Ashbury. Cool, man.

DRAIN Regional Action Astralwerks UK

A strange choice from America's Astralwerks with which to launch their British operation, as King Coffey (the drummer from Yank noiseniks Butthole Surfers) tries his hand at way-out ambience. Stack full of Asian sounds and samples, then distorted to fuck in some kind of isolationist trip hop soundscape, it sounds like waking up in the middle of the Killing Fields to discover Pol Pot dancing manically to Transglobal Underground. Scary, huh?

TORTOISE Djed (UNKLE

Remix) City Slang, USA Proof that some of the most exciting music around right now is not so much a rejection of rock, as a rulhless deconstruction of it. Along with Laika, Dub Narcotic and Mouse On Mars, Tortoise's album, "Millions Now Living...", proved that the world of post-rock is putting organic

textures back on the ambient map with fascinating results. Now the alhum's finest track gets the remix treatment from Mo' Wax's men from UNKLE. And it's a truly inspired collaboration, making for eight minutes of irridescent, pulsing, glow-in-the-dark spiritually which push back boundaries and rolls trip hop down the red carpet to a new future. Step right up.

....

DISJECTA Clean Pit And Lid

Warn A very swift follow-up to last year's "Looking For Snags" by Seefeel's Mark Clifford, "Clean Pit And Lid" is a much more impressive, less sonically hollow affair. There's still the same odd fascination with the rumblings of space and the friction between industrial click-drums and dissonant rhythms, but this is tempered with a self-conscious delicacy which is most notable on delicacy within stricts in ordanie of the beautiful "Cheekchops" and "Are You An Echo?". It's a lonely, drifting affair which rewards the listener's patience. If the recent LFO album left you feeling a little bit battered and bruised, and the ambient avant-garde just leaves you shivering cold, this could help

gently ease you back into a more comfortable headspace.

Whieve

ALEC EMPIRE Hypermodern Jazz 2000.5

Mille Plateaux, Germany
Occasional Atari Teenage Riot member and all-round techno anarchist, Alec Empire reckons this should be filed under "easy listening/space jazz". But then maybe his ears have altogether different tolerance levels to most. "Hypermodern Jazz" is supremely dysfunctional machine music, a testing experience even for the most acclimatised of avant-garde listeners. Speeding up randomly and constantly shooting off at tangents, the theory says free jazz but the practice says who cares?

Sax maestro COURTNEY PINE enters the realms of fantasy for his ultimate dream date

What is your dream venue?

Wembley Stadium, because of its size. When you play there, you really feel like you're making a difference.

You can move your venue. Where will you put it?

I'd have it on Mars. Some of the psychic books say that there's a copy of the Sphinx's head on its surface, so I'd like to find out.

How will you get there?

On a space shuttle, of course. My own private shuttle. I'd call it Jazz One. Who is on the guest list?

Bob Marley, because his music means so much to me. Malcolm X, because I'd really like to hear his opinions and advice. Grace Jones and Janet Jackson. Oh, and Imhotep, the ancient Egyptian architect who designed the first pyramid. The Hippocratic Oath was written for him. He was also really into music.

Who is the support act?
Charlie Parker circa 1949, when he had people like Miles Davis, Max Roach and Charlie Mingus in his band.

What cover versions would you choose? "Redemption Song" by Bob Marley and "The Creator Has A Master Plan", a track by Pharoah Saunders. They're both classics. Who would you ask to be in your backing band?

Miles Davis on trumpet, Elvin Jones on drums, Stanley Clarke on bass, Herbie Hancock on

plano and Wes Montgomery on lead guitar. Plus Anita Baker on backing vocals. What would be on your rider? Top of the list would be a Sony Play Station with Mortal Kombat 3. **Wipeout and** Streetfighter. I would like to drink Tattinger champagne and I'd have Caribbeanstyle food, like rice, peas and chicken. Oh, and

'd also like a swimming pool. Where will you go after the gig? And who with? To the beach on Montego Bay. I'd want to take my saxophone. I can't? Then I guess I'd take Janet Jackson.



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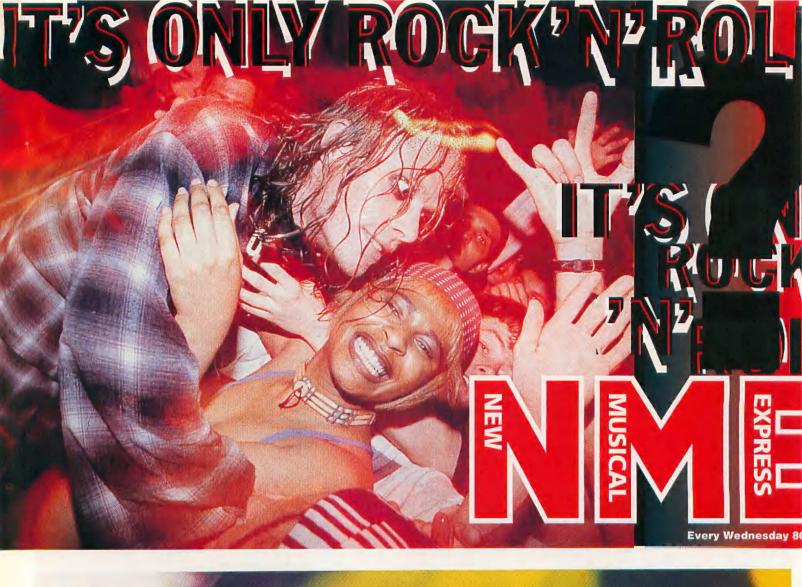




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Hardbag

Reviews by JOEY BOLSADURA

DEMONIC EMOTIONS Stuck On A Space Trip (Jon The Dentist Remix)



Licensed from Holland's Demonic Records by the Truelove posse and drilled into shape by The Dentist, "StuckOn A Space Trip" will send 'em down the nearest wormhole and into a parallel universe. Bangin' and emotional, with galactic build-ups and light years of drum rolls, this is a cosmic voyage to a far-off planet of shimmering, melodic beauty. See you there.

....



SINGLES

YUM YUM Feel Me Now (Or I'll Feel Myself)

The chaps at Sperm have been twiddling their knobs in the studio yet again, and this time they rise to the occasion with a tranced-out medium-pacer which would give even a eunuch a hard-on. Like a Soho Spanish-model-first-floortype, the flamenco licks on the "Yum Yum Mix" are in all the right places, while the "Flash Bang Mix" will have you dancing on all three legs. If you're a bloke, that is.

VINCENT & HASH The Siren (DJ Misjah Remix) X-Trax, Holland

It's always darkest before dawn. Especially when the house lights go off, the air is filled with amyl, the klaxon wails, the "We begin bombing in five minutes" sample growls out, and DJ Misjah's acidic reworking hammers onwards to the final, apocalyptic impact. It's the end of the world as we know it... and we feel fine.

MIXTIQ **Destination X EP** Cash, Holland

Rumour has it there are so many club imports coming across from Holland now that KLM have had to put on three extra cargo flights a day. Cash are among the latest to have landed safely, enabling Van Zwet and Pico to display their undisputed production talents with three examples of shake-yer ass Euro fare. The pick of the lot is "Tracker", just nudging a notch ahead of "Destination X" on the Bolsadura pump-ometer.

TRIPLEJ Deep House

Triple Jare Sebastian and Jens Lissat, a talented twosome who have just had this track, originally

issued on Discore, licensed to the Belgian arm of Virgin. With three versions of "Deep House" on the menu, each as funky and chunky as a plate of pommes frites, you're bound to find at least one to tickle yer tastebuds.

THE BALL FRANCHISE **Oomba**

Molar

Phwoooarl With this, their very first release, Molar will keep 'em grinding on the floor into the small hours. Big with Steve Thomas down at Trade, the "Club Mix" is even more pumpin' than Johnny Fartpants after a lamb bhuna with mushy peas and 10 pints of lager. More of the same, pur-leese!

LOVERMAN Whores In The House

Six-foot Brazilian TV seeks French polisher to experience the sting of the Swank! Oh yes. Rumour has it that this track was advertised on calling cards in telephone boxes throughout central London and, with vocals by the late, lamented Leigh Bowery, it's not difficult to see why. Check out the "Whores

Over Clapham Common Mix" for a feisty workout. Or, if a deeper groove (oo-er!) is your thang, flip it over to the "Footclub Remix" by

NARCOTIC THRUST **Funky Acid Baby**

Huge with the likes of Judge Jules and Rachael Auburn, "Funky Acid Baby" from Stuart Crichton (of Mukkaa and Deep Piece fame) and Andy Morris (Leisure Lounge) was probably the pick of the pack on the recent Full Energy label compilation. Even better is the Bside, "Anatomic Playboys", with its Teutonic tinges, neat pianos and luscious string breakdowns.

RUSHMORE & PANUFNIK Submission

Spirits Of Inspiration

Giorgio Moroder, eat your heart out! This the third release on the Spirits imprint, appears hot on the tail of the humungous "Organ Grinder" and "Get Up (Move Yer Butt)", and is a sky hi-NRG two-parter. Infectiously groovy, with a delightfully swirling, amyl-esque quality to the tip-top production and a relentless electro bass, you won't go too far wrong with this in the house. But did we really need that "Bassline kickin" sample on the flip?

CASTLE TRANCELOTT Indoctrinate (Way Out West Remix)

Way Out West weave a little bit of their remix magic on the Patrick Prins hardbag classic which was recorded exclusively for Slate and first issued last September. With its uptempo feel, harpsichord-like

Liam Sullivan of Beeswax.

PATRIC PRINS Allium

Movin Melodies, Holland

Number nine in the Movin' Melodies series uncovers the Dutch master serving up three stormers apparently inspired, wait for it, by taxi drivers and their habits. Suffice to say, this pumpir trio is a far cry from a boring ride with a London cabbie putting the world to rights. "Guido The Killer Pimp" builds sexily into a dirty percussive frenzy, "MOT Venture (Hold Your Pillow)" cruises the piano/drum-roll hi-NRG highway, and "I Only Do Sex For Money" will have you reaching for your wallet. Clean the back seat afterwards, or that's £15, guv.

....

textures and super acid finale, the result is astounding. The original is over on the B-side, along with the much-played "The Gloom". A very worthy purchase indeed.

SWITCHBLADE

Overdrive

Metropolitan

Switchblade are Doug Osbourne and Lee Muspratt, and here they deliver a much-anticipated followup to "Cross The Trax". Of the two no-messing mixes to choose from, the "Newrave Mix" fuses a terrific blast of trance with just a soupçon of early rave elements, while the "AM Overdrive Mix" is trippier but more devastating. The latter is an early morning stormer for those won't-go-home nutters.

SPICELTD Orbital Overlap Suck Me Plasma, Germany

A full-on, heads-to-the-floor affair which runs from a moody, pensive opening into a full-blown, acidic, drum-rolling scorcher. With a housey vocal sample thrown in for

Nick Woolfson and Mark Shimmon

good measure. Head straight for the "Progressive Mix" and you'll discover the sort of stuff they will be listening to under those grey steel helmets the next time they invade Poland.

VITICALL

A&E DEPARTMENT And The Rabbit's Name Was... Stay Up Forever

As you may have already guessed from the title, this latest offering from Julian Liberator and DDR is a surreal excursion way beyond the pale of any reasonable dancefloor and well into the domain of acid madness. Prolonged exposure will result in a severely good time. Says Julian: "It's not intelligent, it's not from Detroit, and if you don't like it... up yer analogue!".

IMAGINEARS **Beyond The Imaginary** Braniak

Subtle, pacey and linear, "Beyond The Imaginary" is phuture house music which tips its hat to the acid dancefloor without resorting to the usual cliches of the genre. "Heavy Water", over on the flip, is equally impressive. The track boasts an understated breakdown which lifts it on into the next mix. A clean and classy production.

HECTOR'S HOUSE

Bedlam

Unashamed and unadulterated fun from DJ Louis Gaston, one of the wild-eyed crowd-pleasers down at London's Peach club. 'Pumpin'" hails from hi-NRG Euro wonderland, with its whoops, drum rolls, hand-claps, sirens, enormous build-ups and constant "Pumpin"!" sample. One to drop if your posse has a sense of humour... A bit of a rare quality these days, it seems.

RUBICON MASSACRELTD

Overdose Production, Germany

Forget all about rum and sodomy, "The Lash" is a nu-NRG-esque belter hailing from Aschaffenburg (look it up or a map). The sounds are basically classically Teutonic and the FX predictably awesome, particularly following the synth breakdown, when the acid whips in like, erm, the lash. And there's absolutely nothing wrong with a spot of flage lation after a night on

* PRODUCTION VALUES

Some sound talk from MARK SHIMMON and NICK WOOLFSON of Shimmon & Woolfson, Mudmen, B-Zed and Fade 2 End

How would you describe your sound?

As Shimmon & Woolfson we are house-based, with a kind of contemporary, UK hard house sound which basically comes from the way we programme the hi-hats and the snare patterns It's a bit Chicagoey, with a British pump to it. The Mudmen sound, which we do for Red Jerry's Shining Path label, is more US-based, with the hi-hats overdriven and large. Fade 2 End, also on Shining Path, is chill-out stuff. What were your first and last productions?

The first one was "Amazone" on Jamm, which we recorded at the start of 1993 under the name of Shimmon. We first met at an underground do in the February of that year. At the moment, we are working on a Shimmon & Woolfson track for Hooj Choons which has enormous crossover potential. It's acidic but also funky, with a ripping vocal sample from one of those old Italian hip-

How do you work as a team?

We've got a really good 50/50 relationship. Mark DJs, so he comes up with the samples, while Nick is the musician, engineer and programmer. It's a good collaborative effort. The one who works the hardest is the one who's least stoned!
Who have you most enjoyed and disliked working with? We haven't really disliked working with anyone.

Red Jerry is great to be with, though, and he is really fair to all of his artists. And as

his studio is up in

Camden, which is where we live, we've got to know him quite well. It's always easier to work with people you know but, having said that, we also get on great with Bel and Ross from More Protein and we've only ever spoken to them on the phone. At the moment we're doing a remix of Lippy Lou's "Liberation" for them. It's the next release in their "Classics" series.

What sounds are influencing you at the moment?
Loads, but particularly Underground Sound Of
Amsterdam, Bell Boy Records from Scotland, a label which represents this kind of a marriage between techno sounds and housey rhythms, Touche, and Outland.

What are your goals for the rest of the year?

At the moment, we are working on a Fade 2 End album for Red Jerry. We're also hoping to do a load more Shimmon & Woolfson tracks and, as B-Zed, we're currently working on some stuff for Additive, Dave Lambert's new label at Positiva.

the tiles, is there?



A behind-the-sleeves guide to the jazzed-up British house grooves of A Man Called Adam's label. . .

from. You just have to take a look at their sleeves. There is the new breed of downtempo beatmasters, with their spray-painted and street-tough images. There's the techno elite, with their abstract, space-age designs. There's the New York mob, with their neat shapes and shrink-wrappings. And then there are the likes of Other Records, who are just that little bit out of the ordinary. Over the last two years, Other have gained an impressive reputation for a cool blend of deep house and jazzed-out grooves. Unlike most of their rivals, they haven't tried to pass themselves off as an American label. In fact, their record

sleeves don't give away very much at all. You will never come across a list of flash mixers. Other is simply the result of a group of artists supporting each other as they go against the grain.

IT all started around the tail

Rodgers and Steve Jones of

A Man Called Adam split

from Big Life Records. The

label had tried to take the

duo's free-form vocal pop

to the masses and failed

miserably, chalking up a

fortune in desperado mixes

and marketing excesses in

the process. Rather than

secure another deal, Sally

and Steve opted to branch

out on their own and set up

a brand new label of their

initially didn't really know

"Back then, we seemed to

be stuck in a musical desert

of trance and progressive

house records and nobody

was interested in the kind

of melodic stuff we were

offering them," explains

Sally. "There was also the

by Big Life. You are like a

leper when that happens."

The turning point came

when they attended a party

hosted by Zoom, the London

"Roberto Mello of Sensory

Productions and DJ D were

stuff from Bottom Line and

Days'," continues Sally. "For

us, it was like, Yeah, this is

interesting', so we started

listening to more of that

cuts like Dajae's 'Brighter

in the back room, playing

record store

fact that we'd been dropped

own. Even though they

where they were going.

end of 1993, when Sally

OTHER ARTISTS ON OTHER RECORDS

CRISPIN J GLOVER

"I became involved with Other by accident. I was up in Nottingham doing a House Of Labasia track for DiY and I sampled Rosie Gaines" 'After The Rain', which had come out on Other. I thought I'd been quite discreet. Anyway, Sally and Steve heard about it and because they'd had such difficulty obtaining the vocal in the first place, they told me I couldn't release it on DiY and that it would have to come out on their label. So it did. From there, I'm now working with A Man Called Adam on a cover of an old disco track called I'm So Hot"."

RICK of DIY

"We met Sally and Steve through Jose Padilla in Ibiza in 1993. We were both playing at Amnesia. They were performing live and we were DJing. The holiday vibe obviously helped, but we found we had lots in common. They were really down-to-earth and into good music. After we got back to Britain, they invited us to do a mix of A Man Called Adam's 'Love Come Down' and it did so well that people like Danny Tenaglia picked up on it. We've been swapping tracks ever since. The latest is an A Man Called Adam remix of Gibby Music's 'Apollo Grooves' for DiY Communications."

DID

"Sally started coming down to the Zoom shop around two years ago. I'd heard and liked A Man Called Adam's music, but I didn't know much about her and Steve. They were just launching Other and were looking for some suitable remixers to get involved. The first track I did for them was the 'Dub Myself' cut on 'The Beachflea EP', after which I got together with Rob Mello from Sensory Productions and we worked on dubs of Dianne Mathis and Rosie Gaines. They are all good people at Other. It's an excellent label to be associated with."

ROBERTO MELLO of SENSORY PRODUCTIONS

"We have always felt that Sally and Steve were on the same level as us and had the same attitude towards music. They have this great AER policy, which basically involves no AERing. They just let us do whatever we want. That sort of opportunity doesn't come by very often, which is the main attraction of Other, really. Plus, of course, they're really cool people to work with."

Style of music. Roberto and DID turned things around for us and it's great that they're two of the people we now work with. Meeting them was like coming across this little oasis."

SALLY and Steve decided to call their Imprint Other and, at the start of 1994, the records began to flow. A Man Called Adam's jazzy, disco-esque "I Am The Way" came first, followed by Sally and Steve's deep-as-you-like eponymous



Beachflea EP, which included DJ D's FX-laden mix of "Dub Myself". The response wasn't immediate, but the signs boded well for the future.

"Chez Damier faxed us totally out of the blue," remembers Sally. "He talked about this 'global community of the masters of house and dance' and how he thought we were a part of it. He said it was good there were still people left trying to turn the beat around. He's been working on that concept for a long time, getting together with people he thinks are on the same level as him whenever he can. That's basically what Other is about, too. We're a community of people trying to turn the beat around."

During the early stages of the imprint, however, the beat was about as far removed from Other as it could possibly be. For starters, the techno/house divide was getting out of hand. Half of the UK was losing it to the spiralling rhythms of hard house, while the rest of the land had their hands in the air to the piano-heavy grooves of the Brit-garage crew.

"It was definitely weird when we first started off," says Steve. "The stuff we were doing really didn't fit anywhere. But there's only so much you can do when that happens. You can either sulk and moan about it not being fair, or you can just get on with it."

So Sally and Steve got on with it. They began working with Mike Ward from the About Time soul imprint, exchanging production services for the right to release house mixes of vocalists such as Rosie Gaines, Prince's former backing singer, and Diane Mathis. They involved Roberto and DJ D, by now recording as Reel Houze, and roped in DiY for some remix swaps. From their experiences at Big Life, they understood the importance of keeping an open-mind when dealing with their roster.

"We never try to AER our artists," explains Steve. "We've never said to Reel Houze, 'Yeah, that's nice, but can you do a bit more to the vocal', or anything like that. If they think it's good, then we trust them. Some releases might have been more successful if they'd been AERed, but if that had happened we'd probably all hate each other by now. As it is, we're still good friends and we're still working together."

This is an attitude which is starting to be found at more and more imprints. Look at U Star, Nuphonic, Paper and Atlantic Jaxx, all of whom are picking up on what the likes of Other and DiY have been doing during the last couple of years. High on funk and free from the artistic constraints of the chart-seeking corporates, they're spearheading a new movement in UK house music.

"The good thing about the new stuff coming out of Britain is that it doesn't sound American," states Steve. "I really don't like it when UK acts adopt a US sound. We were always very aware of that and made every effort to carve our own niche. We didn't want it to sound like anyone else."

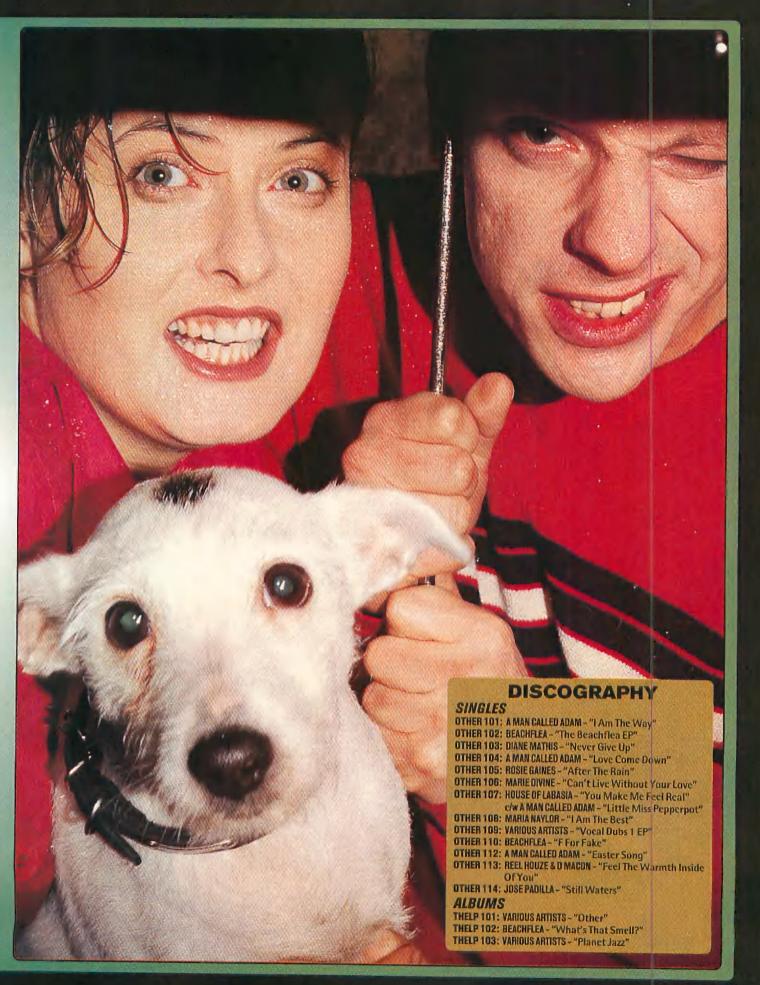
OTHER could certainly never be accused of plagiarism. For proof, check out Sensory Production's brilliantly uncompromising mixes of A Man Called Adam's "Easter Song". Or the dubby house of Reel Houze's "Feel The Warmth Inside Of You". Or, for its sheer off-the-wall factor, Beachflea's "F For Fake", a killer funk fantasy which Sally and Steve recorded with jazz guru, Eddie Parker.

All of which suggets that, if 1995 brought the daring complexities of labels such as Metalheadz and Good Looking to our attention, not forgetting the downtempo genius of the likes of Pork and Pussyfoot, 1996 looks set to be a good year for the kind of deep house masterpieces which Other have become renowned for. Look out for Sensory Productions' "Fear Of Flying" album and their second "Planet Jazz" compllation, which features Roger Sanchez, Ron Trent & Chez Damier and Blaze, in the near future.

What's more, Other's healthy attitude and willingness to invest in new talent is beginning to pay off financially, and the label are in the black for the first time in their history. With Sally and Steve's heroes now calling up and asking to work with them, things can only get better. It seems that the British house scene, which has for so long looked across the Atlantic for inspiration, can now take a real pride in something happening over here.

And you can't ask for more than that.

Other's next releases are Sensory Productions' 'Fear Of Flying' album (teaturing A Man Called Adam), DJ D & Jerome K's 'Systems Activated' single, and the 'Planet Jazz Two' compilation



FLY BY NIGHT

A weekend whirl around the clubs, bars and record shacks of...

iverpo

middle of winter.

groups of scrubbed-

up Liverbirds parade

around the streets in

little fluffy bikinis

IVERPOOL is a city which thrives off its own myths. Once one of the wealthiest sea ports in the world and, less happily, a staging post of the slave trade back in the 18th Century, it's the place which gave hirth to The Beatles, Bill Shankley, "Brookside" and now, of course, Cream. It is also a place with a media reputation for poverty and northern despair, violent riots and gang warfare, a reputation which is sometimes hard to live down.

Despite this, Liverpoof's city centre basically

Even during the

Despite this, Liverpoof's city centre basically consists of one main street surrounded by an urban maze of little roads, alleyways and open squares. But it is as thriving as it is tiny. The decrepit buildings with peeling paint and smashed windows are gradually making way for a wave of architectural regeneration. Listed buildings are being renovated into trendy new flats and shops.

disused warehouses are being converted into clubs and art galleries, and ultra-design conscious bars and cafes are springing up all the time.

The redevelopment is now taking place at such a pace that Liverpool is beginning to eclipse Manchester, its big sister neighbour. Established once more as

a capital for new sounds, come nightfall, it's a Bacchanalian mecca. The vast majority of bars have 2am licenses, the clubs

> are packed to capacity and, best of all, each port of call is just a stone's throw away from the next. As a result, the centre of Liverpool on a weekend is jam-packed and pumping. The city's heartbeat pounds from underground. Through open doors and windows drifts

the thud, thud, thud of music. Everywhere you look, half-naked

people are queuing to

get into their choice

venue, all of them out for the best night of their life. The boys are preened to perfection in designer specials and even during the middle of winter, groups of scrubbed-up Liverbirds parade around the streets in little fluffy bikinis. Now that's what we call tough.

IF you fancy exploring a little of the city before embarking on your pursuit of hedonism, pay a visit to Albert Dock, home to Richard & Judy, The Beatles Museum, the Tate Gallery

and loads of shops selling pure tack. Or try the Cavern Quarter, where you will discover that the world-famous Cavern Club has been moved across the road to make way for a car park. You'll also find smart fashion shops, including Drome and Wade Smith, and two decent watering holes in the form of Lubinskys and Cafe Retro.

Over on Stater Street, The Palace's warren of shops, stalls and offices is a must. Like Camden Lock in London but without the water, it's the

place for body piercers, tarot readers and jugglers, as well as designer clubwear outlets (watch out for the fabulous creations of Mary Lamb, a specialist in leather, rubber and PVC). The legendary Baa Bar, a very popular hang-out for musicians and students throughout the day, and pre-club crowds at night, is another attraction.

The offices of "Sorted", a new clubbing guide for the North West, and Crash, Liverpool's latest alternative radio station, are also tucked away here, as are two of the city's leading record shops, 3 Beat and Probe. Stocking a cross-section of tough American house, German techno and full-on northern club tunes, 3 Beat was one of the first independent retailers specialising in dance music to set up in Liverpool. The staff are renowned for their expertise and have a great reputation with local DJs. Based above the shop is the 3 Beat imprint, whose acts include the Eisa Marie Experience and Berri.

Probe is more of an old-style indic music store, although you will find a decent selection of underground and techno imports mixed in with the rock, Jazz and reggae. The other major dance retailer in the city is Unity, which is situated right around the corner on Bold Street. The racks display a huge variety of styles, ranging from hip hop, soul and jazz to house, garage and drum 'n' bass.

No weekend trip to Liverpool would be complete without taking in a footie match. In the rare event of both Liverpool and Everton playing away, there is always the somewhat surreal alternative of Tranmere Rovers, whose ground lies across the water (which is a perfect excuse to take that ferry 'cross the Mersey). But don't worry if you miss a match, as you'll spot plenty of players out and about in the clubs.

MOST of the bars in Liverpool remain open all day and they usually serve good food, but if you're feeling peckish and you want to start your night off with a touch of class, then head for The Lyceum. Housed in an 18th Century listed building on Bold Street, the Italian furniture, low lighting and jazzy music combine to make this place the home of Scouse cafe society. The food is cheap and tasty, but take care to note







FLY BY NIGHT

Paul Bleasdale Andy Barroll James Barton Matthew Roberts Skitch John Kelly Andy Nicholson Paul Kane

Lee Butler DJ Trix

Paul Kamplar Pez (DIV) Robin Jackson Dave Graham Johnny Funk

Danny Ali Stix 'N' Stoned Desert **Bottom Dollar**

Neuro (RIP)

LABELS

Produce 3 Beat Olymnic Cream **Vulture Vinyl**

Cream (Wolstenhelme Square. Tel: [0151] 709-1693) Le Bateau (Duke Street, Tel: 709-6508) Garlands (Eberle Street, Tel: 236-3307) 051 Mount Pleasant, Tel: 709-9586) The Mardi Gras (off Bold Street. Tel: 708-5358) Buzz (Skelhorne Street. Tel: 707-2012) Best Of British (Skelhame Street. Tel: 709-5799) The Garage (Fleet Street, No phone)

Arena (Concert Square. Tel: 709-4291) Mella Mella (Slater Street, Tel: 707-0798) Gale Retro (Matthew Street, Tel: 255-0006) Lahinskys (Temple Caurt. Tel: 236-0959) Lyceum (Bold Street, Tel: 709-7097) Eve /See/Street, Tel: 707-2204) Ban Bar (Fleet Street Tel: 707-0610) The Gallery (Concert Square, Tel: 707-2662) Beluga Bar (Fleet Street. Tel: 708-8896)

RECORD SHOPS

3 Beat (The Palace, Stater Street. Tel: 709-3355) Unity (Bold Street. Tel: 707-2008) Pruhe (The Polace, Slater Street. Tel: 708-8815)

Everton Football Club (Tel: 521-2020) Liverpool Foutball Club (Tel: 263-2361) Tranmere Rovers Football Club (Tel: 608-4194)

BIGHTS EVERY TOURIST MUST SEE

The "Brookside" set The Liver Building Antield **Goodison Park** St Johns Beacon The River Mersey Athert Dock The Palm House in Setton Park **Both Cathedrals** The Cavern (teaturing a statue of The Beatles) Queen Elizabeth Law Courts

The STD code for Liverpool is 0151



that dress codes in Liverpool are strict, even in the bars. So leave your sneakers and Jeans at home.

Liverpool

The Best Of British club tour jeep

Assuming you're still not quite ready to face the madness which lays ahead, step inside one of the bars in the newlybuilt Concert Square complex. Buried deep in a basement, The Beluga Bar (named after the owner's favourite whale, if you please) is dead chilled and definitely one of the best of the city's drinking spots. Alternatively, try The Gallery or Arena. The latter boasts a sound system to rival a small club and it's here that several of the local top jocks (including Liverpool FC goalie, David James) come to spin their stuff. With golden walls and Phillippe Stark furniture, the interior

looks great, but the rush for Arena's famous flavoured vodkas means it gets absolutely rammed during the weekends

Another must is Eve, situated just up the road on Seel Street. In case you don't already know, this is the bar co-owned by Paul Broughton, better known as Eddie Banks of "Brookside" fame, and Mr Charlie Chester. It has a clubby feel and you're bound to bump into a soap

star or two once you are inside, especially now it is acting as a filter for its own recently launched club, Eden.

Finally, there is Mello Mello, one of the first designer bars to open in Liverpool. The place has a fantastic atmosphere, but since the advent of all of this competition, it doesn't get as packed as it used to. It is, however, still the traditional stop before Cream, to which it sits adjacent.

WHICH neatly brings us to the Number One superclub in the city (probably in Britain, come to that). Cream goes off at Nation in Wolstenholme Square and regularly draws thousands of visitors from far and wide. You are guaranteed a choice selection of the world's leading DJs (from part-time resident jocks Allister Whitehead, Carl Cox and Jeremy Healy to Andrew Weatherall, Graeme Park and Boy

George), along with an excellent vibe and outfits to die for. Although the club is only open on Saturdays, Cream also host an all-nighter on the last Friday of every month.

Voodoo

For those who want to experience something other than Cream, Voodoo is perhaps the most obvious alternative. Held at Le Bateau on Duke Street every Saturday, it's a true underground night, attracting a gathering of come-asyou-are clubbers. The venue is decorated like an old ship, with fake zebra-skin wall-hangings as an added extra. The resident DJ, Steve Shields, is superb, and guests spinners have included Darren Emerson, Justin Robertson, David Holmes and Josh Wink. It's rumoured that several top DJs have played their set party pieces at Cream before going to Voodoo to spin their favourite tracks for half the fee.

Le Bateau also holds its own night on Fridays, which is an extremely quirky affair. There's Sixties garage pop upstairs, while the downstairs area rocks to a weird hotch-potch of musical styles, ranging from Pulp to The Chemical Brothers. Other nights worth watching out for at this yenue include the occasional Under The Influence parties and the fetish festivities on the first Tuesday of every month, the latter being strictly no get-up, no get in. Back on Bold Street, The Mardi Gras is an old-time venue

which has recently been revamped. It's grungy, it's groovy and it's tongue-in-cheek. Every other Friday, it presents the best trance night in town, the ever-reliable Herbal Tea Party, while Saturdays offer up a diverse mixture of indie, dance, hip hop and Sixties sounds. The club also plays host to Kitschykoo, a brand new monthly Thursday nighter of glammed-up and funky house music played by the likes of

Seb Fontaine, Brandon Block, Paul Myers and Sarah Furey.

Across in Liverpool's Queertown (around 10 minutes walk away), Garlands is the finest gay night around these parts. It caters to a largely mixed crowd and is always friendly. They even give everyone flowers when the lights go up. The promoters go for local DJs rather than big names, with a selection of the very best trannie, gay and

lesbian spinners from the area. Dave, Huey, Laydee and John Agi are residents at the weekend. Complicity on Thursdays, where resident jocks Alan Holt and Spock have been supported by the likes of Jeremy Healy and Nigel Benn, is also worth a visit. The preclub parties start in the Baa Bar and often end on Sunday night over at Manchester's Danceteria.





and hardbag on Saturdays. And look out for Clear, a new club promoted by the Complicity team, which is scheduled to open above 051 in the very near future.

ANYBODY who is up for an all-nighter may be disappointed to discover that most of Liverpool's clubs shut by 2 30am. But ask around in somewhere like Voodoo and you're bound to find there's a party going on. Unless you're a complete knob, you will, in true Scouse fashion, be made to feel very welcome. Every week it feels as if the entire population of Liverpool's clubland likes to see in the dawn together.

It's loud, it's luved-up, it's Liverpool and, come the end of the weekend, you'll be promising yourself a return trip for another helping of Scouse hospitality and hedonism. Every visit is a magical mystery tour and as you board your train out of Lime Street Station, you will probably be wondering why "southern softies" knock "northern bastards'

And you'll never miss another episode of "Brookie" again.

MUZIK

PRESENTS...

Friday April 19 READING

FULL MONTY - MUZIK PARTY

The Holy Rooms, Castle St, Reading 01753-774-810. 10-4am. £8 Jon Pleased Wimmin, Pete Walshe and Jon Hodge

Saturday April 20 MANCHESTER

GOLDEN - MUZIK PARTY

Sankeys Soap, Beehive Mill, Jersey St, Ancoats, Manchester 01782-621-454, 9,30-3am, £10 guests/£8 and NUS Gordon Kaye, Craig (Burger Queen), Pete Bromley and Dean Wilson

Saturday April 27 WORTHING

PURE SEX - MUZIK & RENAISSANCE PARTY

The Mansion House, Highdown Towers, Worthing, West Sussex 01705-642-764. 9-2am. £12 guests/£10 members lan Ossia, Chris & James, Marc Auerbach, Nigel Dawson, Stu Rising and Steve Conway

Sunday April 28 CHERTSEY

FULL CIRCLE - MUZIK PARTY

The Quay Club, Chertsey Bridge Rd, Chertsey, Surrey 01753-685-158. 4pm-10pm. £6
Tony Humphries, Phil Perry, Terry Farley and Pete Heller.
In the Chill-Out Room, Jim Masters and Jose Padilla (Cafe Del Mar).

For details of all Muzik parties call the numbers provided

armchair entertainment

1 In The Eye

Following the success of last year's 'One In The Jungle' series, 1FM have jumped in at the deep end and commissioned the show for a whole year

ONLY two years ago, if someone had said to you that 1FM were to show a real commitment to black music, you would undoubtedly have just laughed at them. Then, the "Nation's Favourite Station" was still grappling with the idea that rap, house and club music in general were, in fact, popular,

A few weeks ago, however, Aunty Beeb announced their cobwebbed corridors were to be opened up to three new shows under the banner of "Funky Head Muzik '96". There's a soul slot, "Rhythm Nation", hosted by Trevor Nelson, a reggae season, "Dancehall Nite", with Chris Goldfinger and, perhaps most significantly of all, a full series of the acclaimed "One In The Jungle" show from last year. Along with the dance shows already on offer, this move is bound to secure 1FM's claim that they are truly responding to the needs of late-night listeners.

At a time when almost every independent station in the land is casting a vote of no confidence and axing specialist shows (Galaxy Radio in Bristol being the most recent example of this, having just ditched

DJ Krust and Roni Size's highly popular "Full Circle Show"), 1FM's decision would seem to be unprecedented. But look a little deeper and it could be suggested that the BBC are systematically stealing Kiss 100FM's best ideas and most experienced personnel in an effort to gain underground credibility.

The man perhaps best equipped to answer this accusation is Wilbur Wilberforce. As programming manager for Kiss, he was responsible for many of the specialist shows and, most notably, for the station's jungle output. Recently, however, he was recruited by 1FM to produce the second series of "One In The Jungle"

'It's not really a question of whether Kiss had the ideas first," notes Wilbur. "It's just that 1FM is a far bigger concern and, as such, the wheels turn more slowly. The BBC can't respond immediately to underground scenes, but they do have a commitment to give the public what they want. After all, it's the public who pays their wages.

And, at the moment, what the public appear to want is jungle. Indeed, according to the BBC's listening figures, the first series of "One In The Jungle" was a massive success, although one which didn't bode so well for the original producer, Brian Belle-Fortune. Brought into the frame in 1994, thanks to an letter he'd written suggesting the merits of a jungle show, Belle-Fortune quickly put together a line-up of DJs and MCs which displayed an inner knowledge of the scene.

The main problem was that I was relatively inexperienced and I just watched people taking my best ideas," complains Belle-Fortune. "I mean, I got on really well with the managing editor, Andy Parfitt, who was genuinely interested on a street level and into my plans for the series, but other people weren't so receptive. I would have said there was a total poverty of ideas at 1FM around that time."

Perhaps the main stumbling-block here was that Belle-Fortune's inspiration did not come from the safe environs of Kiss FM, but from Kool FM, the north London pirate station.

"It seemed to be so right," he enthuses. "We had to capture that energy, so I got MC Det and DJ Brockie to do the pilot. I wanted to use them for the second series as well. By this time, I had set up a small independent production company with Daniel Naithan [ironically, of Galaxy FM] as executive producer. I realised I had to do this because the management wanted proven experience. In the end, though, they still ditched me.'

Wilberforce's impressive track-record is certainly what has appealed to the BBC. Currently putting the new show together, he insists the format is going to be along the same lines as before.

"If it ain't broke, don't fix it," he quips. "But I am intending to change the MCing format. I want to have less shouting. It may work in a club, but it's annoying on the radio."

With responsibility for the MCing being given to the Belle-Fortune-championed MC Det, the only item on the agenda still undecided is the DJ line-up.

"The first show will probably be either Krust or Alex Reece, but a lot of stuff still has to be sorted out. I'm not about to try to poach the Kiss guys, though. If they want to come to 1FM, that's up to them." Indeed, at the time of going to press,

neither Krust nor Reece were prepared to confirm whether or not they are doing the show. It's a non-committal sentiment shared by many of the jungle scene's main movers. In fact, every DJ approached remained tight-lipped, with several hinting that national radio's involvement might spell the end of jungle as an underground force.

Perhaps the biggest clue as to the pedigree of DJ the show will attract lies with Wilberforce's open invitation to the Kiss DJs. When you've previously brought together the heavyweight abilities of LTJ Bukem, Fabio and Grooverider, why get bothered

by the hang-ups of some of the scene's less well-known figures?

Wilbur Wilberford

producer of 1FM's One in The Jungle

"Actually, we will be creating a space for new, up-and-coming talent as well," insists Wilberforce. "There are too many good DJs around to stick to a chosen few."

There's little doubt that, with ratings in mind, it's a foregone conclusion that Goldie and friends will be far more "in effect" than any unknowns from outside of London. No matter how talented they are. Nevertheless, "One In The Jungle" is an important move for 1FM and, as such, it deserves to be supported.

Who knows, next time it might not take the BBC so long to give the public what they really want!

words Martin James

Alex Reece

One in the Jungle' will be broadcast on Fridays at 10 pm, from April 19



MAN ABOUT THE HOUSE

FRED JURIO on his home entertainment

IN THE VIDEO

The last movie I watched was "Touch Of Evil" by Orson Welles. It's brilliant, especially the first scene, which is a one-camera, two-minute shot across

the border of Mexico. Generally, I'm a real fanatic for the old classics, such as "Casablanca", but I do like some modern movies. "Midnight Cowboy", for example, is absolutely superb. For me, the dialogue in a movie must be original and interesting and "Touch of Evil" captures that ideal perfectly.

ON THE PLAYSTATION

I'm really not into computer games, mainly because they hurt my eyes. I

do like playing on pinball machines, though. I love the mechanical feel of them. Am I a pinball wizard? No. Well, I'm okay I suppose, but I'm just a bar-room player. I like playing cards as well, although I'm not so happy when the stakes get high.

ON THE BOOKSHELF

Existentialist books! The one which I'm reading at the moment is Jean-Paul Sartre's "Age Of Reason". I love the style. It's very real, almost like looking at life from the outside in. I guess I'm a bit of a natural observer, I

always read the "New York Times" to check up on world events. The Internet is excellent, too. I use it to gain a better understanding of the complexity of situatuions in places such as Bosnia or Sri Lanka.

IN THE FRIDGE

Not much really! Some cheese and pasta sauce, a bit of ravioli and some bread. I actually love to cook, but I only ever buy what I am going to need each day, so my fridge is never full. I suppose my favourite food has to be French, Or Italian, Yeah, French and Italian.

Fred Jurio's 'Return Of Lectroluv' album is out at the end of April on Produce

OFA REPOR

10 reasons to stay in this month reviews by Lisa Carson and Joseph King

PANTHER

Directed by Mario Van Peebles

Polygram Video

A chilling and abrasive account of the racial tension in post-Vietnam America. When a black veteran returns home, he discovers the atmosphere of race-revolt building up in his own backstreets and, in order to defend his community, he joins the Black Panthers. The situation reaches boiling point when he's forced to act as a double agent for the FBI. Rent it.

LOVE AND HUMAN REMAINS

Directed by Denys Arcand

Electric Video

A classic tale of the search for a lasting relationship in an age of loneliness and uncertainty. Following the lives of two friends, the film questions basic beliefs about love and friendship, as the pair yet caught up in the fantasies of a serial killer. A superbly dark comedy which will have you glued, if not handcuffed, to the video player within the first 10 minutes.

MUSIC FOR BABIES

Directed by Run Wrake

Bermuda Shorts

Having achieved critical acclaim for "Jukebox", his Channel 4 broadcast, Run Wrake turns his talents to an animated representation of two tracks from Howie B's debut album, "Music For Babies", Using fast-frame and raw images from photocopies, illustrations and cartoons, the piece centres around mind-boggling scenes of parenthood. Something for the weekend, as it's better than any accepted form of contraception.

THE HERB GARDEN

"Lifestyle" 'zine

PO Box 66, Leeds LS8 7XH

Returning after the media kerfuffle initiated by the "Yorkshire Evening Post" (who claimed "The Herb Garden" were dealing drugs), this left-of-leftfield 'zine seems more determined than ever to create as much havoe as the English language will allow. To get a regular dose, your local newsagent should be made aware that, like upsetting Michael Jackson, reading this mag isn't yet illegal.



SPACE AGE BATCHELOR PAD MUSIC

World Wide Web

http://www.users.interport-net~joholmes/index.html

Need somewhere new to chill? Then point your web browser in the direction of Space Age Batchelor Pad Music, a graphic-laden away-day to the world of Sixties exotica icons like Martin Denny and Esquivel. The grandaddies of sampling, they were plundering the archives when Mr Moog invented the synthesiser. An education and a delight.

GETTING IT IN THE HEAD

By Mike McCormack

Jonathan Cape Publishing

A selection of short stories which are infatuated with death and destruction. From New York to Ireland, there are bomb-making kids, self-dismembering sculptors and axe-wielding slackers. Sharp-witted and bleakly humorous, McCormack displays a society whose fabric is frayed in the middle, as well as around the edges.

DANCEHALL NITE

Midnight, Saturdays

Chris Goldfinger takes us through the dubtastic vibrations of the sleng teng system clash. With roots radicals and rockers to the fore, this show is a must for reggae lovers and newcomers alike. And a timely reminder that the UK reggae scene is bubbling along nicely. Rewind operator.

BUBBLEGUM CRISIS

Animé Projects

With an unreadable director (Japanese just isn't my strong point), "Bubblegum Crisis" shows the seedier side of anime, as a gang of techno glamour-pussies known as the "Knight Sabers" take a stolen spacecraft through an orbiting industrial complex. More explosions and cartoon babes than a grown businessman could possibly handle.

PURE SHENG

Club 'zine

£1.20 from 14 Bronyon Close, Bury St Edmunds, Suffolk IP33 3BX

What started four years ago as a photocopied A4 sheet has become a natty little mag which champions whatever's currently in orbit around the expanding Sheng empire. Sat in the sink of quality electronica, and featuring Autechere, Certificate 18 and a Cloak & Dagger label profile, it's £1.20 well spent.

EVEN COWGIRLS GET THE BLUES

Directed by Gus Van Sant

Electric Video

A disappointing representation of Tom Robbins' classic novel. When Sissy Hankshaw (Uma Thurman) is born with abnormally large thumbs, it seems the only future for her is as a hitchhiker. Not content with parodying Jack Kerouac, Sissy turns hitching into a Zen art form as she travels across the States.







Part Two: STACEY PULLEN

Ashley Beedle - "Revolution in Dub" (Narcotic)... Patricia Kaas - "Reste Sur Moi" (Colombia)... Marmalade - "Mi Place" (Disco Magic)... UPD -"Celebrate The World" (Public Demand)... Native Rhythms - "Ya-Hey" (Big Big Trax)... 1 Dee -"Deliver Me" (Bassline)... Kathy Brown - "I Appreciate" (Cutting)... Mood II Swing - "Function" (Power Music)... Johnick - "Play The World" (Henry Street)... Blue Boy - "Sandman" (Ascension/ Daek Music)... Basco - "Da Funky Tripshit" (Psst)... Ratcliff - "Back To The City" (Atlantic Jaxx) 7th Movement - "Odyssey" (Justrax)... Na - "Trail Of Dreams" (Strong House)... The Daou - "Give Myself To You" (Tribal America)... Blackbox - "I Got The Vibration - Lelewel Goes To. Jail Mir." (acetate)

February 18 Part One: 0.1 GUSTO

Leee John - "Mighty Power Of Love" (Freetown) Key To Life - "Find Your Way" (Suburban)... Native Rhythms - "Ya Hey" (Bassline)... Sticky People -"Make U My Man" (Basement Boys)... The Away Team - "Our Love" (Republic)... Gusto - "Disco's Revenge" (Manifesto)... Butch Quick - "Keep It Uo" (K4B)... Karan Pollard - "Reach Out To Me" (Hard Times)... no info - ne info (white label)... Sonz Of Soul - "Race Of Survival" (Rokstone)... Bop Entertainment - "La Femme" (Maxi) ... Janet Rushmore - "Try My Love" (Digit)... BJ Crasby -"Love Changes Everything" (Bullet)... Instinct "Reachin" (Jellybean).

Part Twe: D.I RUSTO

DJ Sneak - "Feels Good" (Henry Street)... Ray Davis "Let Me Show U" (Dolotuun Kel)... no info - "I Need You" (white label)... Moodyman - "Small Black Church" (white label)... Colonel Abrams-"Love Is What We Need" (Nice "N' Ripe)... Funky People - "Funky People" (Funky People)... Johnick "Play The World" (Henry Street)... 20 Fingers -"100% Woman" (SOS)... Indo - "R U Sleeping" (Azuli)... Raw Groove - "Four" (Large)... Club Heroes - "Oa Last Trop" (Formaldehyd)...



SETS OF STEEL

Listings from 1FM's ESSENTIAL MIX Sundays, 2am

> Cerrone - "Love In C Minor" (Pure)... The Girl Next Door - "Justify" (Strictly Rhythm)... Plutonic -

"Addicted" (Bold)... Jamiroquai - "Light Years"

The Defender - "Bitchin' Dut" (Matrix)... Voices

Light" (House Of 909)... Chris Simmons - no info

(Peppiermint)... Laid Back Luke - "Not Impressed"

(Groove Alert)... King Maurice Presents - "Let's Groove" (Nite Groove)... tan Pooley - "Don't You Be

Afraid" (Forceinc)... Mone - "Movin" (AM-PM)...

Winx - "Are You There?" (Ovum)... PRL - "Keep

On Climbin'" (Satellite)... Discocaine - "Back To

Lil' Mq' Ying Yang - "Reach" (Multiply)... MBG Featuring Mata J - "Climbin On Yop Of Love" (Grass

Green)... Lisa Marie Experience - "Keep In Jumpin"

(ffm/3 Beat)... Ken Doh - "Nagasaki" (ffm)... Life Force - "Kimana Tana" (Centrestage)... Ezee Posse

Featuring Dr Mouthquake - "Love On Love" (More Protein)... Tone Theory - "Limbo Of Vanished

Don E - "Don't She" (Island)..., Bizarre Inc - "Keep

The Music" (Mercury)... Dianne King - "You Give

Good Strong Love" (Columbia)... Kenlou - "What A

Sensation" (MAW)... Serena - "Crazy" (Love To

Be)... Gat Decor - "Passion" (Way of Life)... Urban Blues Project - "Deliver Me" (Bassline)... Thelma Houston - "I Need Somebody Tonight" (Azuli)...

Doug Willis - "Keep On Keepin On" (Z)... Sharon

Redd - "Beat The Street" (Prelude)... Key II Life -

"Find A Way" (Suburban)... Pauline Henry -

"Love Hangover" (Sony)... Musique – "Keep On Jumpin" (Prelude).

From Beyond Steppin Over Shadows - "City Of

(Cross Section)... Mousse T - "Come And Get"

February 25 Part One: RALPH LAWSON

Back (Zomm).

Part Twe: PETE TONS

Possibilities" (Plink Plank).

Part One: DAVID LEE/JOEY NEGRO

March 3

February 4
Part One: DARREN EMERSON & UNDERWORLD Unknown Force - "Circuit Maximus" (430 West). . Unknown Ferce - Circuit Meanmas (430 West)...
Bandulu - "Trouble Shooter" (blance y negro)...
Silver & Kash - "Session 1" (R&S)... Chris Sattinger
- "Butterfly Skull" (Synewave NY)... Man Made
- "Space Wreck" (Transmat)... Acid Kirk -"Phungus" (Reload)... no info - no info (Big Time International). __ Octave 1 - "The Symbiont" (430 West)... Underworld - "Air Towel" (Junior Boys Own)... 3FS - "Drackerjack Stitch" (Force Inc).

Part Two: DARREN EMERSON & UNDERWORLD Underworld - "Pearl's Girl" (Junior Boys Own). Clark - "Christo" (Planet E)... Shake - "Happy To Be Here" (Frictional)... Oniero - no info (BBC Experimental)... Exposure - "Love Quest" (Exposure)... House Music Lovers - "Listen Carefully" (UMD)... Qix - "Chocotate Chiken" (Probe)... Russ Gabriel - "Audio Spectrum" (Soma)... Steve Rachmad - no info (100% Pure)... Elementz Of Noise – "Yes" (Ernotif)... Kenny Larkin – "Loop 2" (R&S)... Underworld – "Banstyle" (Junior Boys Own)... Underworld – "Sappy's Curry" (Junior Boys Own).

February 11 Part One: STACEY PULLEN

Ken Inadka - "Living In The Room" (Syzygy)... Sterac - "Astronotes" (100% Pure)... Lowres "Amuck" (Sublime)... 6K - "Sweet & Sour EP" (Matrix acetate)... Baby Ford - "Dend Eve" (Mach)... Gerd - "Arkest's Blaze" (BMU)... Sean Deaso "The Shit" (AOD/Distance)... Roy Davis - "I'm The DJ" (Kuma)... Gypsy – "Funk De Gypsy" (acetate). Kenny Larkin – "Loop IS" (R&S)... no info – no info (acetate)... Men in Black - no info (acetate)... Mystic Rhythm - "Track Relaxer" (Peace Frog)... Roy Davis - "Broken Machines" (Kumaa)... Aubrey - "Pass The Tool Box" (Solid Groove)... Kenny Larkin - "Chasers" (AOD/Distance)... Ken Inadka - "Living In The Room" (Syzygy).

Part Two: DAVID LEE/JOEY NEGRO

First Choice – "The Player" (Philly Groove)... Lifeforce – "Philly Jump" (acetate)... Funkshun "Feel Real" (Subwoofer)... Ray Ayers - "Turn Me Loose" (Polydor)... Nu Yorican Soul - "Mind Fluid" (Talkin Loud)... François K - "Hyperdelic" (Wave). 4th Measure Men - "The Need" (Bassment Japox)... Steve Banzara - "Black" (Oversky)... Don Carlos -"Alone" (irma)... Blaze - "Fantasy" (Shelter). Alexander Hope - "Brothers & Sisters" (Music USA). Byron Stingley - "I'm Witcha" (Nervous)... Inner Life - "Ain" No Mountain High Enough" (Sal Soul).

March 10

Part One: PETE WARDMAN

Frankic Goes To Hollywood – "Welcome To The Pleasuredome" (ZTT)... Suena Latino – "Viciosa (ZYX). Bohannon – "Stompin" (UMD). . . Narcotic Thrust – "Funky Acid Baby" (Indochina). . . The Beloved - "Satellite" (east west)... Millennium-"Mama Love" (Dtour)... X-press 2 - "The Sound" (Junior Boys Own)... Klubbheads - "Klubbhopping" (acetate)... Lisa Marie Experience - "Jumpin" (ffrr/3 Beat)... Triple J - "Deep House" (Virgin)... Allium - "Guido The Killer Pimp" (Movin Melodies)... Future Breeze - "Read My Lips" (Le Petit Prince)... Kadoc - "The Nightrain" (Positiva)... Sain PT3 -"What Love Can Do" (Effective)... Trigger/Auburn -"Do It" (acetate)... Rampant Weed featuring Lupa -"New Kinda Kick" (acetate)

Part Two: PETE WARDMAN

S-Expriss - "Theme From S-Express" (acetate)...
6 By Su. - "Into Your Heart" (Sb6)... The Specialist"Parrot Fashion" (Ascension)... DJ Scott Project "L" (DMD)... Bridgett Reznor - "Raygun" (Brute)... Mr Spring - "Break It" (acetate)... Sigma 2 "Chemical Hostage" (acetate)... X-Cabs - "Outcast"
(Whices)... Mark Spoon & Pascal FEOS - "The City - Bigger And Better" (Rave City)... Dead Calm -"Dance With Me" (Choci's Choons)... Demonic Emotions - "Stuck In A Spacetrip" (Horizon)... JX - "There's Nothing I Won't Do" (acetate)... Illuminate - "Terra Del Fuego" (Sony)... Tony De Vit - "I Don't Care" (acetate).

DARREN Price is extremely

well-placed. Career-wise, that is. For a start, he is signed to NovaMute and has just released his second single for the label, an unfurling techno theme called "Blueprint". It's an appropriately entitled piece of music if ever there was one. Then there's his work for Junior Boys Own under the name of Centuras and his Transits Of Tone project for the Intelligence imprint. All of which have honed his studio skills razor sharp, while DJing stints have kept his finger on the pulse of the dancefloor.

Geographically, Darren's position is slightly more questionable. His studio (a room in a house which he co-rents with Craig Walsh) is about three seconds walk from the edge of Heathrow Airport's Number One runway. Every few minutes, a thundering jumbo jet will rattle windowpanes and set off car alarms in the street, while Concorde's appearance a couple of times a day seems to threaten the very foundations of the house.

"You get used to it," says Darren with a broad smile.
"Depending on the wind direction, they sometimes
don't use this runway and we get a nice day off. And
at least the rent here is pretty cheap."

It's also a short journey around the M25 to Woking in Surrey, the place where Darren grew up. One of London's numerous dormitory towns and the home of Paul Weller and The Jam, it's about the least likely place you'd expect to find a 12-year-old spinning reggae cuts in his mum's garage. But that's exactly how Darren cut his DJ teeth.

"I had one of those old disco systems with two decks built inside a lidded case," he recalls. "It was awful. I think it came off the back of a lorry. This was in about 1983, and my mates and I used to set up in my mum's garage. Then I sold that and had just one deck for a while. We would put a record on and start messing around with the sound FX box. My mum was forever coming in to tell us to turn the noise down.

"Five years later, I discovered acid house and that was it," he laughs, his arms spread wide. "I went to Shoom and had the most amazing time. I'd heard a lot about that place, but it was ages before I became interested enough to go. When I eventually did, it changed my life."

INSPIRED by his visit to Shoom, it wasn't long before Darren invested in his first pair of Technics and, in the time-honoured tradition, became a bedroom DJ. He played out a few times in 1989 with Phil Perry and Charlie Chester. But at the end of that year, Darren

"went away". Backpacking around Europe, perhaps? A winter job in the sun?

"Erm, I actually got sent down for selling hash," he admits. "I was given three and a half years for having nearly four kilos of the stuff. On top of that, when I got arrested, I did all the worst things. I ran away and resisted arrest. My Nan thought I was working on the Chunnel because the prison was in Dover and that's where the letters I sent her were postmarked!

"But it was all for the best, really. While I was inside, I did a chef's course and a bricklaying course. When I got out, after serving about 14 months, I was offered lots of jobs because people felt sorry for me."

The job Darren eventually took was with POP (Pieces Of Plastic), a dance music promotions company who shared an office with the fledgling Junior Boys Own label. It was here that he first met Andy Weatherall, who helped to secure Darren bookings as his warm-up DJ. From there, he started turning out tracks for

Juniors. Simple as that.
His earliest recordings
were made using an Atari
tooled up with Cubase,
a Roland SH 101 and a
Roland D 50.

"After that, every time I made another record, I would buy a new piece of kit," he notes. "Whenever I was owed a cheque, I'd always have it made out straight to a shop. Mind you, when I first started buying equipment, I knew

nothing at all about what I was getting. It made me wish I'd done a computer course when I was inside. I almost did, actually. But in the end, I was lead by my stomach and went for the chef's course instead."

One of the ways Darren discovered which pieces of kit to purchase was by keeping his ears alert to every new sound he heard and scouring the land to hunt down the machines responsible.

"I remember hearing RES records like The Source's 'Organised Noise' and finding out that all the really great sounds on there were an Oberheim Four-Voice. RES have a Four-Voice in their studio in Belgium, That's the first place I ever saw one. CJ Bolland was using it when I went over there once and I instantly knew I had to get one. It took ages, but I eventually picked one up just over a year ago."

Plucked from the pages of "Loot", the second-hand small-ads paper, Darren's Four-Voice is now sitting alongside his mixing desk.

"I think the people selling it were making space for the new Korg Trinity. It hadn't been played for a year when I bought it. I had it fitted with MIDI and there it is, taking pride of place."

The next big step was getting hold of an Akai S950. "I bought that with Eric from Centuras and I really thought it was the dog's bollocks. It was the first time I'd done sampling. In fact, I only learned sampling about a year ago. Eric used to do it all because he was the one with the patience to sit down and read the manual when we got it. Mind you, a lot of the early stuff we did was pretty crap. I listened to some of it the other day and it made me cringe. But we were very new to the game.

"Quite often, because I have only bought one bit of gear at a time, I would get into it for several months and learn it back-to-front. The only thing I still have nightmares about is the D 70! Lots of horrible pages to trawl through to get to the parameter you want,

then you accidentally press the wrong button and you are back to square one."

WITH his studio stuffed full of analogue kit, Darren has hopes of going multi-track in the near future.

"It would be really handy to get an ADAT," he declares. "That way, you can free up the analogue gear once you have recorded one line. Plus, it can be so hard getting back the sounds you were using

the day before. But if you've already got them down on tape, you're laughing."

Darren's enthusiasm for recording is clear. He must spend more time in the studio than he does DJing. So which gives him more satisfaction?

"Erm..." he ponders, lengthily.
Is it really such a tough question?

"They're both the same really," he says. "It's good to do a tune and to be really chuffed with it at the end of the day. But I also get a real buzz out of DJing."

He'll soon be buzzing louder than a sex aid factory in a power surge, because he is about to join Darren mammoth tour of Europe, America and Japan.

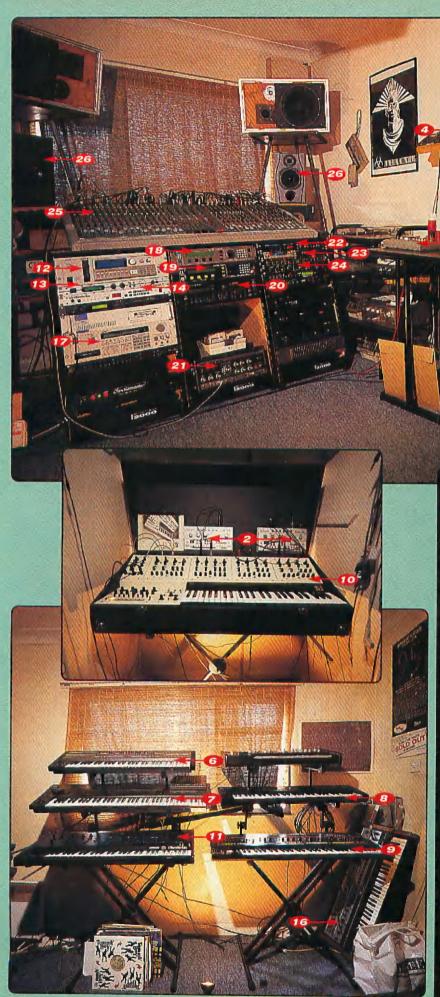
"I've known them for ages," he reveals. "They came in to see Junior Boys Own when I was at POP. They didn't have a deal at the time."

Darren Emerson and Darren Price? Book earlyl

'Blueprint' is out now on NovaMute



15



- Two Roland TB 303s (One bought from someone whose father got it in Saudi Arabia, still boxed and sealed, while the other came via Canada. "You've got to have two, really, " says Darren. Quite)
- Two Roland TR 606s (Roland's yet-to-achieve-classic-status drum machine)
- Roland TR 808 (The hip hop beat box extraordinaire)
- Roland 909
- Roland SH 101
- Roland Juno 106 (Bought from the son of the boss of Roland, Canada. Dad still doesn't know)
- Roland D 70
- Two Roland D 50s
- Roland (enough with the Roland, already) Jupiter 8
 Oberheim Four-Voice. (Possibly the best synth ever made. Unpredictable, unstable and unorthodox, it makes quite unbelievable noises. "I treated myself to that," says Darren. "I got it out of 'Loot' for £1,300.")
- Oberheim OBXa
- Akai S3000i
- Oberheim Matrix 1000
- Quasimidi Technox
- Korg Vocoder
- Crumar Trilogy (Leaning up against a wall, getting dusty)
- Akai S950
- EVS 1
- Eventide H3000 SE
- Tascam DA 30 DAT
- Roland Space Echo
- Alesis Midiverb II Zoom Multi FX
- Boss SE50 Multi FX
- 5 Studiomaster P7 Desk 5 Spirt Absolute 2 Monitors

- Roland DR 660
- Roland Juno 60
- Roland Super JX
- Eventide H3000 ("This and the Evantide 1300 SE [12] are my pride and joy. Totally, totally brilliant FX.")
 BBE Sonic Maximiser
- Roland SDE 1000 FX





The lowdown on the 'Utimate seduction'vocal from SHAVE YER TONGUE's "Pleasure" on **Sabres Of Paradise**

"THE vocals were originally on a track called 'The Realm' by Chantal, which came out on Power Tracks, a New York label," says Shave Yer Tongue's Scott James. "I'm pretty sure Power Tracks had nothing do with DJ Duke's Power Music, though. 'The Realm' was really just an old trance record I was playing before we even started up Shave Yer Tongue. We also used numerous other samples on 'Pleasure', such as Prince Far-I and another vocal sample from some old Indian movie. My engineer, Mark, had all this stuff on DAT.

Scott James only sampled a snippet of the whole vocal of "The Realm", but the same sample has cropped up on Beat In Time's eponymous single and on a new Moving Shadow release by Cloud 9.

The title? Yup, "Ultimate Seduction".

A guide to the latest gear on

THERE are some strange goings-on in

the world of MIDI controllers over in

California. A certain Jacob Duringer,

an aerospace engineer, has unveiled

the prototype of a two-dimensional

MIDI keyboard controller called THE

placed side by side, with no black and

white notes. You just assign different

MIDI channels to different rows and

let your fingers do the walking. You

get 15 rows, each with four octaves,

allowing you what Mr Duringer likes

to call "unlimited two-dimensional

fingering". He goes so far as to claim

that entire symphonic arrangements

can be performed live without any

sequencing, dubbing or programming.

The Monolith can currently be yours

Muirlands Boulevard, PO Box 4-127,

Lake Forest, California 92630, USA.

MONOLITH. The whizzy feature is that it boasts multiple rows of keys

the market

AUSEUM PIECES Roland's VINTAGE SYNTH and DANCE MODULE sit an EQ test

Dabout time Roland cashed in on their own heritage. After all, virtually every other synth company under the sun has produced boxes which make an attempt at sounding like some part of Roland's impressive canon. From 909s to 808s, from Juno sounds to Jupiter sounds, they've all been copied. stuffed in a module and sold by the truckload.

So how do Roland themselves fair in this arena?

Straight out of the cardboard box and it's looking good. The words "Vintage Synth" are splashed across the face panel in that hopelessly outdated typeface which was so popular on electronic instruments in the Seventies. A quick perusal of the presets reveals a pretty impressive array of squidgy blurts. alongside luscious pads worthy of any self-respecting Jupiter

8. There are mellotron-like choruses and some organs, but do

not panic,

as we are



EMU saw fit to put a billion different Hammond tones in their unit, Roland offer a more usable half dozen or so. In performance mode, more layers have been put together, presenting some dizzving stered movement and some great modulation, often controllable via your pitch wheel. Another nice addition are the arpeggiating sounds which sync up with the rate that you play each key. There are also plenty of drums available, most of which will be what the budget-conscious punter is looking for. No booming, heavy metal "LA Toms" to ignore here.

With a stereo input added to the rear panel so you can run

another module through the M-V\$ 1 into your mixing desk. enabling two pieces of kit to share the same channel. Roland have produced a very usable piece of kit at a good price

The Dance Module, or M-DC 1, is a different kettle of fish altogether. With the first 57 presets all loops, it's more like a rave-by-numbers machine. These are followed by housey pianos, housey organs, some old synth patches, then a bunch of mad sounds to throw into mixes and make everybody go apeshit out on the dancefloor. Special FX, such as scratches, tape-spins, shricking voices and loops of crackling records, are as abundant as the classic ravey fifths patches.

If you are looking for something to give you the sounds you hear on dance tracks but you either, a) haven't a clue what they are or how to get them, b) know what they are but can't afford the hardware, or c) can't be arsed to learn how to use a sampler and want the whole caboodle laid at your feet, then this is the unit for you. It will perform in a studio and is more than capable of single-handedly turning out the entire track for you. With its loops, vintage drum samples and enuntless other noises, it will also be a good laugh connected to a MIDI keyboard in the DJ booth.

There's no doubt that the Dance Module is pretty gimmicky and its initial usability could very quickly turn into tedious predictability for anybody with experience. But it certainly makes for an excellent beginner's tool.

words Mark Roland

What are they? Two preset modules with a conkers sounds Cost? £499 each Contact Harman Audio on 0181-207-5050

OF THE TRADE

Hit Or Miss

TRICKS

Ever wondered just how those moody DJs can salvage a mix after the fifth attempt? With this month's Tricks Of

The Trade, the bad workman choses to blame his tools. Step 1: Having negotiated a huge fee, begin by trying out all the fancy mixing techniques you can muster. It's advisable to start with two decks before stepping up to the Shredded Wheat League of three. Step 2: Unable to impress the record company with your version of pots 'n' pans, you now have to find the source of your problem. And, surprise surprise, it's those

for \$4,000 (some £2,700), although ropey old Technics. Step 3: Find a baseball full production models are expected bat or a large piece of to come in at around half that price. wood and give your For a CD featuring The Monolith in decks a lesson in how action (playing avant-garde jazz, so to keep the beat. be warned), just send an International Step 4: Use your teeth. Money Order for \$20 to Heavenbound Step 5: Use a hammer. Systems Engineering, CD Dept, 24331

Step 6: Now use your charm to get yourself out of this little mix-up.





4 LUXURIOUS LEVELS. INTERACTIVE 21st CENTURY CLUBBING

THE TRIBAL TECHNOLOGICAL PROGRESSION





FRIDAYS @ COMPLEX

Adam F (NYC) France Bones (NYC) Mark Speed (Frankfurt) Bayle San

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seether D. Even. Man. Co. Land
The Percy Passes
and the Arthur passes of interest
from the of tenane.

OJ Oag Mixa Obarbom (Chicago) Trayor Bocksitte Phil Perry

New Talent Night

Halai Sacha & Pabin (A.R T.L.A.B)

SATURDAYS @ COMPLEX

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Medicine Bar Room The Scream Ream Item Princel Scream Memberal

Alax Natale (Alox Party, Baly) Maishal, Jafferson (N.Y.C) El Lingo (Parts)

COMPLEX

1 - B PARKFIELD STREET, ISLINGTON, LONDON., N1 OPS **TUBE: ANGEL** TEL: 0171 428 9797 FAX: 0171 428 9696 4 LUXURIOUS LEVELS



Next month's Muzik comes with a free cassette mixed by Billy Nasty, one of Britain's most popular DJs. But seeing as Bill has never been one to grab at any old tune, we've given him only the absolute classics to work with. Remember last year's "Flux Trax" album, a collection of the finest cuts in dance history? Well, next month they're launching "Flux 2", an equally rump-shaking selection of all-time greats. To celebrate, Mr Nasty has chosen the very juiciest and blended them into on one ear-kissing cassette. And it's utterly exclusive to Muzik. Not one to be missed.

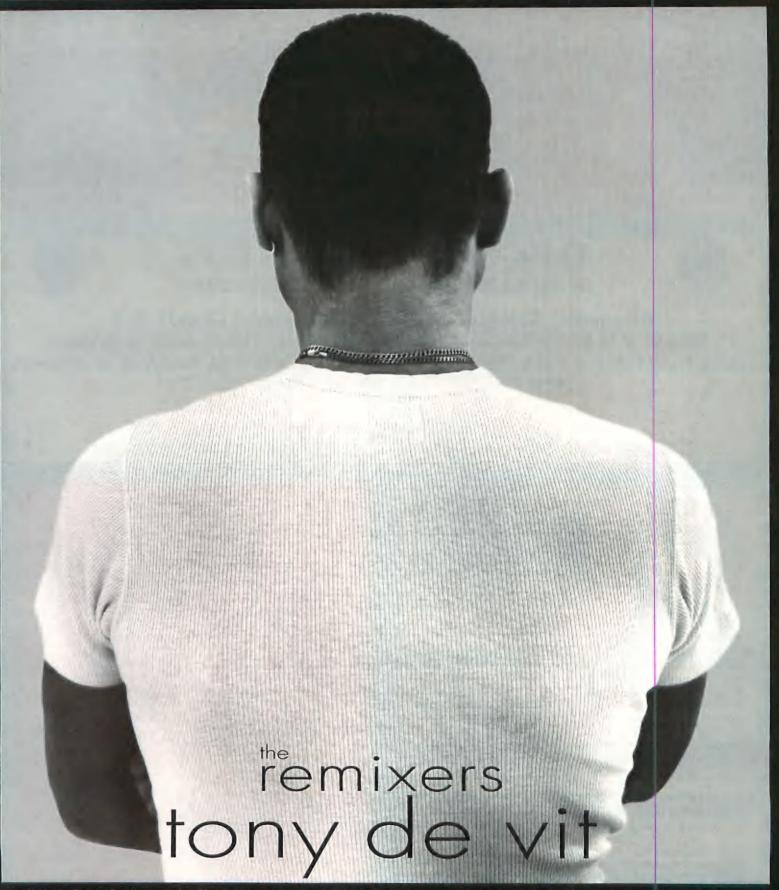
FREE TRIBAL GATHERING BOOKLET

We will also be giving away a monster 16-page Tribal Gathering supplement. Who rocked it? Who lost it? Just how mad did it all get? Next month's Muzik will be the only place to find out, as we send the entire office on a mission to bring back Tribal Gathering's biggest and hottest report. Hotter, in fact, than the back passage of a man with a compulsive vindaloo eating disorder.

On Sale Wednesday May 15

MUZIK





Dex: What is Going On Artemesia: Bits & Pieces Epik: The Blob Rizzo: Housework 99th Floor Elevators: I'll Be There Funkydory: Good Times Lonnie Gordon: Love Eviction Shimmon & Woolfson: Stack The Galli Winx: Don't Laugh Tom Wilson: Techno Cat Rizzo: Tick Tock Queach: Dreams 99th Floor Elevators: Hooked Cygnus-X: Turn Around Abigail: Constant Craving Chaka Boom Bang: Tossing & Turning

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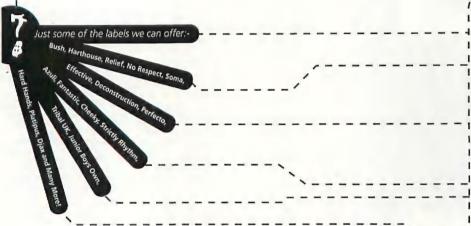
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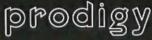
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May 4th. Mark & Adrian Luvdup.

Warren Le Sueur & Lee Wright.

Steve Conway & Stu Rising.

May 11th. Farley Jack Master Funk.

Chris Coco.

Stu Rising & Steve Conway.

May 18th. Chad Jackson & Dean Savone.

Lee Fisher. Steve Conway.

May 25th Christian Woodyatt.

Sarah Chapman.

Stu Rising & Steve Conway.

Set in an 18th Century Mansion house. Featuring two rooms of quality House & Garage, plus relaxing coffee bar providing refreshments into the early hours.

Every Saturday 9pm - 2am. Admission &7 members & nus. &10 guests. Highdown Towers, Littlehampton Road, Worthing, West Sussex. 24hr Information, Coach & Membership line: 01705 642764

Smart Clubwear. Right of admission reserved.

Raising the roof in that True Pure Sex Style!



Featuring: Todd Terry, C J McIntosh, Plus live on stage Michael Watford. Gareth Cook, Steve Conway, Stu Rising,

Ricky Morrison & Tommy D.

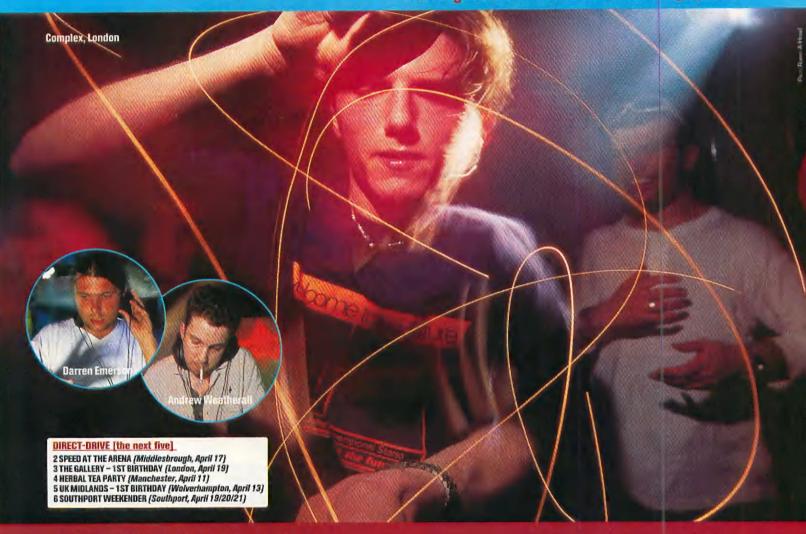




☐ Muzik's essential club guide

listings compiled by Keith Howison edited by Ben Turner

Please fax club listings for next month (Wednesday May 15 - Tuesday June 11) to: 0171-261-7100 All listings should arrive no later than Monday, April 15



CLUB OF THE MONTH

LIVERPOOL: VOODOO - THIRD BIRTHDAY Le Bateau, 62 Duke St 0151-733-6097. 9-2am, £6. SATURDAY, APRIL 27

THE north proudly boasts some of the finest technonights in the UK. Combining good old-fashioned hedonism with some of the finest residents and guests around has helped clubs such as Pure, The Orbit, Slam and Voodoo to thrive, to survive the

has helped clubs such as Pure, The Orbit, Slam and Voodoo to thrive, to survive the "techno hype" and to push forward the bounadries. And although it may not have been in existence quite as long as many, Voodoo in Liverpool is undeniably one of the finest techno nights of them all.

This month, Voodoo celebrates its third birthday with a night which looks set to be just as wild as every night at the club. The beauty of Voodoo is that, even without being at full capacity, the atmosphere created by the dangerously up-for-it crowd makes it a delight for DJs to perform at and for punters to revel in. The two floors of Le Bateau (their second venue, following their launch at Mardi Gras) enable you to chill upstairs to downtempo beats if you need to escape the madness which tends to develop on the main floor. But it won't be too long before you're back downstairs, sweating in celebration of all things techno.

Hosted by Claire Coombes, with resident DJs Skitch, Andy Nicholson, Steve Shields and Secret Weapon, the club has regularly welcomed the likes of Josh Wink, Richie Hawtin, Charlie Hall (the first guest ever to play Voodoo), Steve Bicknell, Billy Nasty

Hawtin, Charlie Hall (the first guest ever to play Voodoo), Steve Bicknell, Billy Nasty and Laurent Garnier to their turntables. On the bill for their birthday bash, however, playing two separate sets on the two floors of Le Bateau, are two of Britain's best. Upstairs, Andrew Weatherall will spin a funky, Balearic set, drcpping anything and everything which flashes through that open mind of his during the early hours of the morning. His downtempo sets have become a vital part of his continued success, and tonight will show why. Downstairs is Underworld's Darren timerson. Although he is playing out much less these days, when he does, he leaves most other jocks standing still. His mixing style is so effortless, yet so sexy, so deap, so immaculate. As a recent set at Ultimate BASE proved, Emerson makes you shake yer ass. Which, at Voodoo, is precisely what the punters demand.

This is going to be a night of pure Voodoo magic. Don't miss it.

Thirst Aid

The tap sign signifies clubs where cold drinking water is freely available. For further details, telephone Muzik on: 0171-261-5993.

Free tap water is available at the following clubs/venues: BRUNEL ROOMS (Swindon) **BUGGED OUT (Manchester)** CHECKPOINT CHARLIE (Reading) COMPLEX (London) CREAM (Liverpool) THE END (London) ESCAPE (Brighton) GLOW (Pitsea) GOLDEN (Manchester) HACIENDA (Manchester) HAYWIRE (Leeds) AKOTA (Bristol) NAUGHTY BUT NICE (Hereford) NICE (Newcastle) PELICAN (Aberdeen) RIPE (Mansfield) RISE (Sheffield) SHICKER (St. Annes) SHINDIG (Newcastle) SPICE (Liverpool) TEMPLE OF SOUND (Dublin) VOODOO (Liverpool) WILDLIFE (Perth) WOBBLE (Birmingham) ZAP (Brighton)

WEDNESDAY APRIL 10

BATH: DIG THE NEW BREED Moles Club. 0973-339-992. 8.30-1am. £3/£5.. Tim and Gerard. BRIGHTON: EASYBEATS The Concorde, Madiera Drive, 01273-683-704. 10-2am. £3. Jungle vibes with Grooverider and guests LONDON: THE LOFT HQ, West Yard, NW1, 0181-813-5266, 9.30-3am, £5. Paul "Trouble" Anderson... Jon Pleased Wimmin and Paul Woods host PLEASED (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £6)... Ashley Beedle guests at SPACE (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5/£3) with Luke Solomon and Kenny Hawkes... Terry Mitchell, Hero Uda and Matt Simons reside at ELECTRIC UNDERGROUND (The Gardening Club, The Piazza, Covent Garden, WC2. 0181-317-4726. 10-3am. £5/£3/£2).

THURSDAY APRIL 11

DERBY: PURE NOVA The Trinity. Willow Row. 01332-372-374. 10-2am. £3. Bert Bevans from NYC guests. **DUBLIN: PENETRATE DEEPER** Temple 01 Sound, Drnond Quay. 11-late. £5/£3. — Mark Dixon and guest. LEEDS: HAYWIRE Mex, 2 Call Lane. 0113-266-1292.9-2am. £4/£3. Jaz Quale and Andrew Weatherall.

LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. LTJ Bukem, Fabio and MC Conrad... Carl Cox and Jim Masters host the thoroughly excellent ULTIMATE BASE (Velvet Underground, 143 Charing Cross Rd, WC2. 01403-267-3760. 10-3am) which recently played host to one of Darren Emerson's finest ever sets... Jonny Haywood, Eddie Piller, Ben Wilcox and Roos are at MEGATRIPOLIS (Heaven, Villiers St, WC2. 0181-960-0030. 8.30-3am. £7/£5)... Kerri Chandler and Michael Watford are at FLUID (The Cross, Goods Yard, York Way, Kings Cross, N1. 0973-823-012. 10-4am. £5) with Rob Acteson, Kid Batchelor and Linden C.

LUTON: CLUB CLASS Rumours, 26 Chapel St. 0158-220-478. 10-2am. £3. Leon S, Clive Paul, Christian and Lewis. MANCHESTER: HERBAL TEA
PARTY The New Ardri, 85 Coupland St.
0161-468-858. 9-2am. £6. Cristian
Vogel, Neil Landstrum, Rob
Fletcher and Blue Arsed Fly live.
NEWCASTLE: CLUB GA GA NE1.
0191-232-4910. 24/£3. Kelvin
Andrews and Graham Gold.
NOTTINGHAM: ASK YER DAD
Deluxe, 22 St. James St. 0115-955-0150.
9.30-late. £3. Jon Pleased Wimmin,
Ian Tatham and Dave Congreave.
SOUTHHAMPTON: BANG!
Jolly's. 01705-791-380. 8-2am. £9/£10.
The Cream Pulse Tour hits town
with Jon Pleased Wimmin, Andy
Carroll, Lee Softly, Triggs and

Leon Windsor.
WOLVERHAMPTON: LIFE'S
A BITCH UK Midlands, Foxes Lane.
01902-450-011.10-2am. \$5/\$3/\$2. With
Tom Wainwright.

FRIDAY APRIL 12

ABERDEEN: THINK AGAIN The Pelican Club, Market St. 01224-585-667. 8-2am. — Titch and guests.... Alan Sadler and Brian Hutcheon are at THE SECRET GARDEN (Joy, 1 Regents Quay. 01224-584-332. 9-2am. £5). **BIRMINGHAM: SLAG Steering** Wheel, Wrottesley St. 0121-415-4313. 10-2am. £7/£8. Owen Owens and Colin Dread on The Race Track and Sweat! in the Pitstop... Paul Taylor guests at CRUNCH (The Venue, Branston St. 0121-472-4581. 10.30-6am. £7/£6) with Jon Hollis, Mark Jarman and Jem Atkins... Sam, Johnny, Ryan, Grindi and Kervin Kennedy guest at SPLOSH (The Que Club, Corporation St. 01299-403-996. 10-3am £5/£4) with the usual residents **BOLTON: BARBARELLA MUZIK** PARTY The Temple, St Georges St. 01942-887-711. 9.30-3am. £6. K Klass, Glen Gunner, John Waddicker, Alan Smith and Simon Sterling BRIGHTON: TUFF RED 7 Zap, Old Ship Beach. 01273-821-588. 10-5a £7.50/£8.50. Dave Randall and Eric Powell... Derrick Carter spins at CLUB FOOT (Escape, 10 Marine Parade. 01273-726-311. 10-2am. £6/£5). 🎜 BRISTOL: TEMPTATION Lakota, B Upper York St. 0117-942-6208. 9.30-4am. £7/£6/£5. Dave Clarke, Charlie Hall, Alex Hanley, Nift-E, Jody, Ian Wilkie and Leon Alexander... Paul Oakenfold and Tall Paul guest at REVOLUTION (Club Leo, St Nicholas St. 0831-493-455. 9.30-2.30am. £7) with Nick Warren and Maurice ... Scott Bond guests at PERFECT (Vadims, Queens Rd. 10-4am. £5/£3) with Jim Charlton... Void, Electric Orgasm, Stu, Wired, Justin Anderson, Simmer, Jez, Matt, MJ12, Pat Goodfellow and Escapee all play at CLUB SEAL (The Depot. 0117-923-8844. 9-6am. £6).. CHESTER: SWEET Blimpers, City

CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9-2am. £7/£8. Paul "Trouble" Anderson, Phil Cooper and Russ K Klass.

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Timm & Laurie.

EDINBURGH: PURE Yenue, 17-21 Callon St. 0131-200-3662. 10.30-3am. £7/£5. Twitch, Brainstorm and the Dribbler. .

triss. Twitch, paraison and the Dribbler. .

GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8395, 11-3am. S.7. Meikle and McMillan (who rocked the Muzik party last month). .

Micheal Kilkie takes control of THE ARK (The Tunnel, Mitchell St. 0141-204-1000. 10.30-3am. S5/S3). .. Gareth Sommerville and Stuart McKrokkin venture into THE YARD (Sub Club, 22 Jamaics St. 0141-248-4600. 10-3am). GUILDFORD: ABSOLUTLEY FABULOUS 4-6 Woodbridge Rd. 01483-304-202. 9-lats. S6/E5. Dave Gill. HARROW: LICK IT Middlesex & Herts Country Club, Old Redding. 0181-954-7577. 10-late. S9/E7. Michela-Mae.

HEREFORD: NAUGHTY BUT NICE
The Rooms, Bridge St. 01432-267-378. 102am. St. John Kelly and Angel.
HILDENBOROUGH: PURE GOLD
The Old Barn, Stocks Green Rd, Kent.
01795-421-829. Roy The Roach,
Richie Malone, Ray Locke, Charlie
C and Spencer Broughton.
INVERNESS: JUNGLE PALACE
Ice Centre. 9-late. £8. Nathan, Craig
and Graeme.

KIDDIMINSTER: TUT TUT Knights, Castle Road. 01562-865-506. 25. With Kelvin Andrews. LEEDS: UP YER RONSON Pleasure Rooms, Marrion St. 0113-244-5521. 10-4am. 29/27. Jeremy Healy, Brandon Block, Marshall, Neil Metzner, Paul Murry and Tino.

LEICESTER: GOODBYE CRUEL WORLD 24 Dryden St. 01332-298-908, 10-3am. Allister Whitehead and Jon Marsh.

LIVERPOOL: EAST OF EDEN Eden, Royal Institution Building, 90 Seel St. 0151-707-0551.9-5am. The Renaissance Club Tour host with Allister Whitehead, Fathers Of Sound, Ricky Montanri, lan Ossia, Marc Auerbach, Nigal Dawson, Danny Hussain, Rocky & Diesel and John Ryan... Cristian Vogel, Neil Landstrumm and Rob Fletcher are at HERBAL TEA PARTY (The Mardi Gras, 59a Bold St. 0151-708-5358, 9.30-2am. £6) with Blue Arsed Fly live. LONDON: FRISKY? Ministry Of Sound, 103 Gaunt St SE1. 0171-378-6528. 10.30-6.30am, £10/£6, Graeme Park, Jeremy Healy, Bump 'n' Hustle and Sister Bliss (who dropped The Prodigy's "Firestarter" here last month)... Lenny Dee, Micheal Wells, Manu Le Malin, Fergus, John Sargent and Johnny Violent get rough at INDUSTRIAL FUCKING STRENGTH (The Gardening Club 2, 196 Picaddilly W1. 0115-950-6400. £10)... CJ Bolland, Dave Angel, Christian Vogel, Eric Powell, Mark Williams, Craig Thomas, Hazy and Paul Thomas all take turns behind the decks at the launch of ABSOLUTE (New Collesium, 1 Nine Elms Lane, Vauxhall, SW8, 0171-582-0300, 10-8am. £10/£7) with residents Absolution... BEYOND THE FINAL FRONTIER (Complex, 1-5 Parkfield St, N1. 0171-428-9797. 10-5.30am. £12 £10/ £8) host an Italian special with mix maestro Francesco Farfa spinning alongside Stefano Noferini, Joy Kitikonti, Principal Maurice, Gayle San and the Playground Sound System who all appear at Miss Moneypennies host THE GALLERY (Turnmill Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am, £10/£8) with Jim Shaft" Ryan, Tony De Vit (unquestionably one of the finest mixers in the UK), Tall Paul, Steve Lee and Lottie... Mark Moore, Seb Fontaine and Julian Vern are at GLITTERATI (The Cross, Goods Yd, York Way, N1. 0171-837-0828. 10.30-4.30am. £12)... Blu Peter, Steven React and Mrs Wood are at GARAGE (Heaven, Villiers St, WC2. 0171-839-5210. 9-3am. £7)... Nick Warren features at WHOOP IT UP (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 11-5am. £8/£6) with Joel Xavier, Nick Hook, Tery Marks and Lekker... Femi B. "Evil" Eddie Richards, Unique,

Kenny Hawkes, DJ Bins, Jasper

perform at FLAVOUR (The End, West

Central St, WC1. 0171-379-4770. 10-6am.

£11/£9)... Danny Rampling guests at THE VELVET UNDERGROUND (Velvet

WC2. 0171-439-4655. 10.30-4am. £10/£8)

JAZBAH (The Square Room, Leicester Sq.

The Vinyl Junkie and Catfish

Underground, 143 Charing Cross Rd

with Nicky Holloway... Keith Abbey and Dodge reside at

WC2. 0171-738-6527. 10-3am. £5)...



Graham Gold, Fat Tony and Danny Hodges are at DELICIOUS (The Boulevard, 10 High St, Ealing, W5. 10-4am. £9)... Bruce and Rowan will be drinking lager and shouting alot at IT'S ON (Club 9, 9 Young St, Kensington SW7. 0181-981-2738. 10-3am. £4)... Mark N-R-G (the German production master), Frankie D, Warlock, Alex Hazzard, Russ Gabriel, T-23 and Duck & Jinx are at Eurobeat 2000's TECHNO WORLD (Club UK, Buckhol Rd. Wandsworth, SW18. 0181-877-0110. 10-6am. £7/£6)... Graham Gold, Dave Lambert, RID & Stylli, Tania and Martin Larner play at **DELICIOUS** (The Boulevard, 10 The High St. W5. 0181-840-0616. 10-4am. £9/£7)... Rob Blake and Dominic Moir reside at SLINKY (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £10/£7)... Graham Gold, Darren Pearce and Dave Lambert are at PEACH (Leisure Lounge, 121 Holborn, EC1, 0171-700-8100. 10-6am. £7)... Darren Pearce also plays at EMPHATIC (The Soundshaft, Hungerford Lane, Charing Cross, WC2. 0181-567-378, 10-late, £8) with Spencer Williams, Jason Mathews and Smiffy. MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats, 0161-950-4230, 10-3am, £8/£5, Ancoats Emerson, Wishmountain and James Holroyd... Roger Sanchez joins Nipper and Stuart B at PLANET SHINE (Hacienda, 11-13

the Fifth Man.

MANSFIELD: RIPE The Yard, 61
West Gate. 01623-222-30. 8-2am. £6.

Stress night with Dave
Seaman, Anthony Pappa,
Duncan Betts and Nick.

Whitworth St. 0161-236-5051. 10-3am. £7/£4) **with Dave Rofe and

Pete Robinson downstairs in

MIDDLESBOROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. Lisa Loud and Tom Wainwright.

NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5255. 10-2am. £6/£5. With guests Judge Jules and Hans & Skey.

NORWICH: 0FFYERFACE Zoom, Prince 0f Wales Road. 01603-626-638. 9.30-2am. £6/£5. The mighty Pressure Drop DJs. NOTTINGHAM: HEAVENLY SOCIAL Deluxe, 22 St James St. 0115-947-4819. £5/£5. Jon Center. The

947-4819. 58/55. Jon Carter, The Chemical Brothers, Richard Fearless and John McCready. PERTH: WILDLIFE Ice Factory, Shore Road, 01382-581-140. 10-3am. 58/57. Zammo and Mark Stuart.

PRESTON: CHEEKY MONKEY The Institute, 21 Cannon St. 01772-257-041. 10-2am. \$4. Dominic North, Dave Williams, Adam Southwood and Jamie. READING: THE FULL MONTY The

Holy Rooms, Castle St. 01734-580-834, 10-4am. \$3/57. Nigel Benn, Ben Beardsworth and residents. ROMFORD: CULTURE SHOCK '96 Hollywood, Atlanta Boulevard. 01708-742-289. 9-3am. £8/£6. With residents Tony Grimley and Gareth Cooke, plus queets. SHEFFIELD: RISE Leadmill, 8-7
Leadmill Rd. 0114-274-4500. 10-4am.
£8/85. Janiele Davoli, Alex P.
Luv Dup and Mike The Bike.
STANNES: SHICKER Burlintons,
Under The Townhouse. 01253-781-396. 811pm. free. Janiele Davoli, Alex P.
Luv Dup and Mike The Bike.
STANNES: SHICKER Burlintons,
Under The Townhouse. 01253-781-396. 811pm. free. Janiele Marcus James and
guests spin hip hop and house.
STAFFORD: SWOON Colliseum,
Newport Rd. 01785-229-384. 9Jan. £87.
STOKE-ON-TRENT: RHYTHM
IS RHYTHM Uropa, Cannon St. Hanley.
01782-212-111. 10-4am. £4/85.
Grooverider, Pete Bromley,
Chalky, Dean and Andy Boy.
SWANSEA: UP FOR IT Escape,
Northampton Lane. 01792-652-854. 92.30am. £8/£7. James Savage, Ian
Wilkie, Paul Gotel, Danny Slade
and Andy Cleeton.
WYCOMBE: BITCH The Boulevard,
Cress Road, High Wycombe. 01753-894214. 8-2am. £5. Pete Wardman,

WYCOMBE: BITCH The Boulevard Cress Road, High Wycombe. 01753-694-214. 8-2am. 5.5. Pete Wardman, Antony Randall and Clint T. YARM: PUSSY GALORE'S FLYING CIRCUS Tall Trees Country Club, Green Lane. 01842-781-050. Queen Maxine, Amanda Hammond and Malcom Dale.

SATURDAY APRIL 13

ABERDEEN: CELEBRATE LIFE Joy, 1 Regents Quay. 01224-584-334. 9-2am. £5. Gareth Sommerville and Billy Davidson.

BELFÁST: CHOICE Art College.
01232-776-084. 9-1.30am. £10. Gayle
San, Dee O'Grady, Keith
Connolly and Alan Ferris... Mark
Jackson and Eaman Beagon
reside at WISDOM (Network, 11a
Lower North St. 01232-237-486. 8-late. £6).
BARNSLEY; SECOND NATURE The
Basement, Queens Rd. 0973-860-745.
\$8/85. A new night with lan Ossia,
Mark Williamson and Dave.
BIRMINGHAM; WOBBLE Venue,

Branston St. 0121-233-0339. 11-7am. \$10/£8. Fa DOP, Phil Gifford, Si Long, The Lovely Helen and Matt Skinner... DJ Skull and Claude Young play at THE HOUSE OF GOD VERSUS THE ORBIT (The Que Club. 0973-308-381. 9-8am) with Orbit and HOG residents... Brandon Block, Paul Chiswick, John Lock and Phil Cooper are at FUN! (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8)... Dress up for Jim "Shaft" Ryan's MISS MONEYPENNIES (Bonds, Bond St. 0121-633-0367. 9.30-late. £8.50)... Martin Pickard visits REPUBLICA (Bakers, 162 Broad St. 0121-633-3339. 10-3am. £8/£5) with Scott Bond and Andy Cleeton... Anthony Pappa guests at VIVA CITY (System, 28-30 Bristol St. 0973-828-529. 10-late. £8/£5) with Walrus and Cheesy.

BLACKPOOL: FEUERATION The Main Entrance, Central Promenade. 01253-292-335. £6/£5. Rick Bonetti, Craig Cambell, Dean Bell and special quests.

BRADFORD: VIBEALITE & TOMORROWS WORLD Windsor Baths. 01623-224-60. £12.50. Slipmatt, Ratty, Fergus, Hixxy, Marc Smith, Rush, Brisk, Bass Generator, Druid, ESP and Vibes.





Friday 12th April

Renaissance Club tour 96 9-5 am

Allister Whitehead
Fathers of Sound (Italy)
Ricky Montanri (Italy)
Ian Ossia
Marc Auerbach
Nigel Dawson
Danny Hussain

Friday 19th April

Room 1 Rocky and Diesel Tony Humphries (New York) John Ryan

Room 2 Smokin' jo Roy the Roach Barry (Deja Vu)

Friday 26th April

Room 1 Boy George Tom Wainwright Jo Mills (Flying Records)

Room 2 Roc and Kato (New York) Kerry Chandler (New York) Barry (Deja Vu)

Friday 3rd May

Full Circle Album
Launch Party
Featuring
9 -5 am
Secret Knowledge LIVE
Phil Perry
Norman Jay
Paul 'Trouble' Anderson
Clive Henry

Ticket Outlets

eve bar 0151 707 2204
unity records 0151 707 2008
eastern bloc manchester 0161 228 6432
hot wax records 01925 659 235
eastern bloc leeds 0113 242 7794
flip records shrewsbury
global grooves chester 01244 343 781
global grooves stoke 01782 201 698
brother to brother sheffield
3-beat 0151 709 3355

eden

Liverpool

Kris Needs

Spring 96

CLASSIC clubs

808 State's DARREN PARTINGTON reminisces about Manchester's illegal acid house squat-parties at THE KITCHEN

THE Kitchen had always thrown parties, but it all really kicked off on a regular basis in 1987, when Ecstasy and acid house hit big. The vibe was a spill-over from the blues parties. Lads came in for a pound and girls for free, if we remembered to collect the money that is. The venue was this two-flat squat with a sound system in Hulme, and you could always rely on it for somewhere to go after hours. It was on all night on Saturdays, but if there was a big night kicking off during the week, it would always open its doors for the after party. Once, when Spectrum came to Legends, The Kitchen opened up and Oakenfold and his London boys came over to play.

You came out of whatever club you were in and went to The Kitchen. You'd see people from all over, from Leeds, Liverpool, London, everywhere. Everyone was travelling around the country for parties and they all passed through The Kitchen at some point. It brought a lot of people together. The DJs which came were like a "Who's Who" of the early house scene. It broke down boundaries between people which other clubs couldn't.

Sometimes the place would be so hammered you couldn't move. You'd be stood in a corridor or in the bloody toilet. But it was still brilliant. Other flats opened up to take the spill-over when it got too full and there was never any grief from the cops because they weren't as clued-up back then. It only went downhill around 1990, when the taxing started and the studio at the back of the flats got robbed. It ended up just being a place for brass to hang about, but the vibe continued whenever the same firm threw one-offs in other squats. It's a vibe which Britain now lacks.

808 State

People have very fond memories of The Kitchen because it was a friendly, low-key, underground party which welcomed anyone and everyone. It was a vibe the whole of Hulme had at that time. Foreigners passing through Manchester always knew they could get their heads down in Hulme. It was like a meeting place for the whole of the underground and there was always something big happening there. Now they have ripped the flats down, I think it's ripped the heart right out of Manchester.

BRIGHTON: KINKY CASINO Roach and Kenny Fabulous Neil Roden guests at GO IT GIRL (The Zap, Old Ship Beach, 01273-821-588, 10-4am, £7.50/£6.50 Z-) with Paulette. BRISTOL: SATURDAYS Lakota, 6 Upper York St. 0117-942-6208. 9.30-6am. £10/£8. Miss Moneypennies Tour with Jim "Shaft" Ryan, Allister Whitehead, Tom & Jerry Bouthier, Grayson Shipley and Ivor Wilson... Miss Barbie plays FUNKY CRUMPET (Vadims, Queens Rd 10-4am. £5/£3) with Jim Charlton. **BURNLEY:** ANGELS Angels, Curzon St. 01282-352-22, 9-2am, \$8/\$6. Roger Sanchez, Paul Taylor and Neil Metzner.

CHATTERIS: THE CUCKOO CLUB Soaps, 8 Market Hill. 01954-782-089. 9-2am. £8/£6. Clive Henry, Joel Xavier and Lekker.

COALVILLE: PASSION Emporium. 69 Belvoir Rd. 01530-815-278. 9-2am. \$7.50 Seb Fontaine, Chris & James, JFK, Andy Weaver, The Scoff Boys and Nick Correlli. **DERBY: PROGRESS Conservatory,** Cathedral Rd. 01332-362-266. 9-2am £91£8. Jeremy Healy, Jools, Pete & Russel and the Progress band... Kelvin Andrews goes SHOPPING (The Trinity, Willow Row. 01 332-372-374. 10-2am)... Gordon Kaye is LOST IN MUSIC (Paradise, Mansfeild Rd. 0181-749-4040) with Timm & Laurie **DUBLIN: TEMPLE OF SOUND** Ormand Quay. 00-3531-872-1811. 10.30-late. £8. 2 Jonny Moy and guest. EDINBURGH: STRIPPED La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Zammo and Kris Keegan... Stuart Duncan, Stevie Livingston and Colin Cook play at HORNY MONKEY VOYAGES 1.6 (Wilkie House, The Cowgate. 0421-452-977, 10.30-3.30am, £7/£6)... Craio and Huggy host BURGER QUEEN (Mercado, 36-39 Market St. 0131-226-4224.11-3am. £7/£6)... DJ George T, Simone, H, Frosty and Lyley play the best house music at TRIBAL FUNKTION (The Venue, Calton Rd. 0131-226-2242, 10.30-3am, £5/£4)... Neil McDonald and Dave Brown play house and garage at RAW (Negociants, Lothian St. 0131-225-2564. 10-3am. free)... Maggie and Alan continue to pump Scotland's biggest gay night at JOY (The New Calton, Calton Rd. 0131-558-3776. 11-4am, £7/£6).

St. 0141-248-4600. 11-4.30am. £8. Harri, Diesel, Dominic and Oscar... Luke Slater spins at IT (The Arena, Oswald St. 0141-334-0570, 11-4am) with Kara. HUDDERSFIELD: THE INDUSTRY Follies, Lockwood Road. 01 484-846-703. 9-late, £7.50/£6.50, Chris Iredale Tony Walker and Butch Ridley. **HULL: QUENCH Room, 82-88 George** St. 01482-323-154. 10-4am. £8/£7/£6. Linden C, Digs & Woosh (DiY), Patrick Garry and Alfonzo.
KINGSTON-UPON-THAMES: FOBIDDEN No4, Kingston Bridge 0181-541-1515. 9-4am. £8/£6. Dave Lambert, Craig Dimech, Lee Rawlings and Paul Johnson. LEEDS: BACK TO BASICS Pleasure oms. Marrion St. 01132-449-474. 10-6am. £12/£10. Checkpoint Charlie host with Jon Pleased Wimmin, Billy Nasty, Richard Ford, Dr Derrick, Ralph Lawson, Huggy and James Holroyd... Area 5 perform live at THE ORBIT (After Dark, South Queen St, Morley. 01132-528-202. 8-2am. £10/£8 🚣) with CJ Bolland, John, Nigel and Mark. VAGUE (Wherehouse, Summer St. 0113-246-1033, 10-4,30am, £10/£8) is still hosted by Trannies With Attitude. LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693.9-2am. £10/£7. Amark Moore, Nick Warren, Paul Oakenfold, Andy Carroll, James Barton and Paul Bleasdale... David Holmes guests at V00000 (Le Bateau. 0151-709-6508. 9-2am. £6) 2 with Skitch, Secret Weapon and Andy Nicholson. LONDON: KINGSIZE Complex, 1-5 Parkfield St, Islington, N1. 0171-428-9797, 10-5.30am, £12/£10, Alex Natale, Armando, DJ Deep, Marshall Jefferson, with Athletico hosting the top floor... Jeremy Healy is at CLUB FOR LIFE (Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12/£10 Life Organ member: with Chris & James, The Lovely Helen, Nick Hanson and James Mac... Carlijn from Amsterdam spins at SEX LOVE & MOTION (Soundshaft, Charing Cross, WC2. 0956-438-004. 10.30-3.45am. £8/£7) as do Russ Cox, Paul Tibbs and Keith Fielder... Paul Gardener resides at JUST CAN'T GET ENDUGH (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12/£10).

DJ Vibe and Michael Watford are RULIN' (Ministry Of Sound, 103 Gaunt St.

SE1. 0171-378-6528. 11-9am. £15/£10)...

GLASGOW: SUB CLUB 22.Jamaica

James Lavelle and Attica Blues continue to host DUSTED (The Blue Note, 1 Hoxton Square, N1. 0171-729-8440.10-5am. £8)... Big Time Crew, DJ Spoony, Tony Trax, Chris Corbett and Pete Davis are at POWERHOUSE (Powerhouse, Waterden Road, E15. 0181-533-2781. 9.30-6am £10/£8)... Paul Harris, Mark Felton, Ginger Jones, Chris James and Dave Martin entertain the crowd at FOREVER TOGETHER (Club ECt. 29-35 Farringdon Rd, EC1, 0171-226-7792. 10-6am. £12)... Ricky Morrison. Frankie Foncett and Andy B play at RELEASE THE PRESSURE (Paramount City, Gt Windmill St, Soho, W1. 0171-287-0503. 9-4am. £8). . . Craig Dimech and Seamus reside at THE SATELLITE CLUB (The Colliseum, Nine Elms Lane, Vauxhall. 0171-582-0300.10-6am.£12)... Al McKenzie, Phil Gifford, Paul Kelly, Steve Harvey and Russell Penn are at THE LEISURE LOUNGE (Leisure Lounge, 121 Holborn, EC1, 0171-242-1345. 10-8am, £10) with Arron and Andy Morris... Andrew Galea guests at THE TRINITY (The Chunnel Club, 101 Tinworth St, SE1. 0181-305-2017. 10-6am. £8/£6) with Darren Pearce, Tony Price and Dean Savonne. Watch those doormen!... Tall Paul, Malcom, and Tony De Vit play to a wild gay crowd at TRADE (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 3am-1pm)... Kenny Ken hosts AWOL (SW1 Club, Victoria St, SW1. 0171-613-4770. 10-6am. £12/£10)... Darren Darling and Tim Morgan rside at BAMBINA (Venom, Bear St, WC2. 0171-734-7110. 10.30-late. £12). Phil Cheeseman and Terry Bristol guest at GARAGE CITY (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £10) with Bobbi & Steve, Chrissy T and Rude Boy Rupert... Laurence Nelson, Smokin' Jo, Pete Heller and Junior Perez play in the Black room at UNITED KINGDOM (Club UK. Buckhold Rd. SW18, 0181-877-0110, 10-6am. £12/£10) while Tony De Vit, Daz Wilks, Phil Gifford, Queen Maxine, Jamie Trolly, Ricky Stone, and Andy Colver take care of the Pop Art room and the Barbarella room... Tall Paul, Seb Fontaine and Norman Jay are at MALIBU STACEY (Hanover Grand, Hanover Sq. W1. 0181-964-9132. 10-4.30am. £12). . Chris Good and Nicky Hollow host THE FLVET UNDERGROUND (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-439-4655. 10.30-4am. £10/£8).

LOWESTOFT: THE QAT CLUB Bluenotes 2. Claremont Leisure Centre. 01502-589-426. £3.50. Bot, Busta G. Dave C, Dahli and gue MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea, 01622-758-257, 9-2am, Jim Waite, Athos and The Boot Boys. MANCHESTER: GOLDEN Sankeys Bromley and Dean Wilson... John Waddicker, lan Hagger, Bowa and Sy are at LIFE (Bowlers, Longbridge Rd. 0345-573-521, 8-2am. £12/£10)... Graeme Park, Tom Wainwright, Bobby Langley and Dick Johnson hold the fort at THE HACIENDA (Hacienda, Whitworth St. 0161-236-5051. 9.30-3am. £12/£10 2). MIDDLESBOROUGH: ARENA Arena, 208 Newport Rd. 01642-231-886. 9-late. £10/£8. Dave Clarke, Simon Gibb, Marcus Gordon, Alex Jovy, Tino Ligano, Kenzie, Davey Jones and Hooligan X MILTON KEYNES: ULTRA VEGAS The Winter Gardens. 01908-218-795. 9-4am. £9/£7. Positiva Records Night with Dave Lambert, Neil Hinde The Lisa Marie Experience, Richie Long, Ashley and Joseph. NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-3am. Σ7/Σ6. 2 Ashley Beedle, John Acquaviva, Scott and Scoobs **NEWCASTLE-UNDER-LYME: SPOILT** Time and Space, The Midway 0385-245-402. 9.30-2am. £7/£5. Carl Craig, Dave Seaman, Marshall and Daz Quail. **NEWPORT:** CLICHE Central Square, St Mary's Street. 01785-229-384. 9-2am. £8. Hard Times Party with Miles Hollway and Elliot Eastwick NORTHHAMPTON: NY-LON The Vault. 01604-603-508. £6/£5. Neil Parnell, Joey Musaphia and Darren Coates . **NOTTINGHAM: 100% PURE** DELUXE Deluxe, 22 St James St. 0115-947-4819. 9.30-late, £10/£8. Smokin' Jo, Judge Jules, Timm & Laurie, Mark Keys, Ossie and Jonathan... Dino and Jon Of The Wicked Bitches reside at THE HOUSE (The House, 169 Huntington St. 0115-956-5324. 10-late. £8/£7/£6). PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 10-2.30am. £5. With Andrew Weatherall, Martin and Wilba. PITSEA: GLOW Playground, 1 Northlands Pavement, Market Square. 01702-615-487. 9-2am. £5. 2- Tony De Vit and Dave Ranall. PORTRUSH: LUSH! Kellys, Dunluce Road, Portrush, County Antrim. 01265-823-539. 9-1.30am. £8. With Pete Wardman and Rich B. READING: HULLABALOO! RG1 Club, 0859-226-262, £10. Seb Fontaine, Sister Bliss, Andy Manston, Lowy, Patrick Smoove, Von and the Dangerous Brothers RINGWOOD: FANCY THAT! The Manor, 240 Hum Road, Matchams. 10-2am. Hosted by Luv Dup. SHEFFIELD: GATECRASHER SPRING SERIES The Arches, Walker St. 0121-605-8960. 10-6am. £12/£10. Scott Bond and guests.

SWANSEA: ESSENCE Escape, Northampton Lane. 01792-652-854. 9-2.30am. £8/£7. Alex P, Craig & Dave, Parks & Wilson and Danny Slade. WOLVERHAMPTON: ÚK **MIDLANDS - FIRST BIRTHDAY** PARTY Fox's Lane, 01902-450-011, 9-2am. £9/£8. Celebrate with Allister Whitehead, Dave Seaman, Norman Jay, Dave Camacho, Ashley James, The Hutchinson Brothers and Banj and Jonathan. **WORCESTER:** WET DREAM Zig Zags. 01905-619-069. 9.30-2am. £4. Jon

Da Silva, Tony Sanchez and

Tristan Price.



SUNDAY APRIL 14

CHERTSEY: FULL CIRCLE Quay Club, Chertsey Bridge Rd. 01753-263 0420. 4pm-10pm. £5. DJ Vibe from Lisbon, Phil Perry and Phil Mison.
EDINBURGH: XPONENTIAL Wilkie House, The Cowgate. 0131-225-2935. 10-3am. free. Vinnie and Leph. .. 3 Bag Brew mix hip hop, funk and jazz at 3 BAG BREW (Negociants, Lothian St. 0131-225-6313. 10-3am. Free)... Fisher & Price continue at the infamous TASTE (The Venue. Calton Rd. 0131-557-3073.11-3am. £5). LONDON: METALHEADZ The Blue Note, 1 Hoxton Sq, N1. 0171-729-8440.7midnight. £7/£4. Grooverider, Fabio, Kemistry & Storm, Doc Scott and host, Goldie... Pete Wardmen resides at SUNNY SIDE UP (The Chunnel Club, 101 Tinworth St. SE1. 0181-723-4884. 9am-8pm. £7/£5) with Drew, Kenny Stone and Darren Pearce... Danny Keith and Blue Jean entertain guests such as Steve Lee, Brandon Block and Laurence Nelson at MMM CHERRY (The Vestry, Blacklion Lane, Hammersmith. 6.30pm -late)... Loop Guru perform live at THE BIG CHILL (Bagleys Studios, York Way, Kings Cross, N1. 0171-281-81066. 4-midnight. £8/£6) with Global Communication and The Gentle People... Luke Howard and Princess Julia are at QUEER NATION (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. £6)... Mark Broom plays at THE RUMPUS ROOM (The Underground Bar, Gt Portland St. NW1. 7-midnight. £2/£3) with MK Ultra, Xavier and Goldfinger.

MONDAY APRIL 15

LONDON: CHILLIN' Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free. Jim Masters and friends. François Kervorkian recently appeared here, attracting Bukem, Derrick Carter, Carl Craig, Jose Padilla, Diesel, Bob Jones and many more.. Phil Brill and Alice host CLUB TROPICANA (The

Gardening Club, 4 The Piazza, WC2. 0171-497-3153.10.30-3am. £5/£3)... James Lavelle, Gilles Patterson, Ben Wilcox and Debra continue to say THAT'S HOW IT IS (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3). . Or visit WORLD RECESSION (The Velvet Undreground, 143 Charing Cross Rd, WC2, 0171-734-3159, 10-3am, £5) where Nicky Holloway and Paul Harris dish out all drinks for £1!

TUESDAY APRIL 16

LONDON: THE PINCH Gardenia Club, 4 The Piazza, Covent Garden. WC2. 0171-497-3153.10-3am. £5/£4/£3. With Fabi Paras and Halal Sachs

FONESDAY APRIL 17

BATH: DIG THE NEW BREED Moles . 0973-339-992. Tim and Gerard. LEEDS: MAXI Courtyard. 0113-295-9582. Quiz night with Daisy & Havoc, Nick Robinson (A&R Positiva), Suzy (Vague), and Angela Griffin from "Coronation Street" LONDON: SPACE Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5/£3. Andrew Weatherall, A Man Called Adam, Kenny Hawkes and Luke Solomon... Jon Pleased Wimmin and Paul Woods reside at PLEASED (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £6)... Paul "Trouble" Anderson resides at THE LOFT (HQ, West Yard, NW1. 0171-813-5266. 9.30-3am. £5)... Terry Mitchell, Hero Uda and Matt Simons reside at THE ELECTRIC UNDERGROUND (The Gardening Club, The Piazza, Covent Garden, WC2. 0181-317-4726. 10-3am £5/£3/£2) MIDDLESBOROUGH: SPEED AT THE ARENA The Arena, 208 Newport

Grooverider, LTJ Bukern Kemistry & Storm and MC Conrad. THURSDAY APRIL 18

Rd. 01642-231-886. Fabio,

BOURNEMOUTH: CALL ME BABY The Palace Nightclub. 01703-361-835. £5/£4. With Judge Jules, The Blister Sisters and Tony.

DERBY: PURE NOVA The Trinity, Willow Row. 01332-372-374. 10-2am. £3.

DUBLIN: PENETRATE DEEPER Temple Of Sound, Ornand Quay. 11-late. £5/£3. 7 Mark Dixon and guest. LONDON: ULTIMATE BASE Velvet Underground, 143 Charing Cross Rd, WC2. 01403-267-376, 10-3am, £5, Carl Cox. Jim Masters and guest. . . Fabio and LTJ Bukem host SPEED (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am, £5) with MC Conrad. . . DJ Disciple is keeping things FLUID (The Cross, Goods Yard, York Way, N1. 0973-623-012. 10-4am. £5) with Rob Acteson, Kid Batchelor and Linden C

LUTON: CLUB CLASS Rumours, 26 Chapel St. 0158-220-478. 10-2am. £3. Leon S, Christian and Lewis.
NEWCASTLE: CLUB GA GA, NE1. 0191-232-4910. £4/£3. Tony De Vit, John Marsh and Greg Fenton. NOTTINGHAM: ASK YER DAD Deluxe, 22 James St. 0115-955-0150. 9.30-2.30am, £3. Full Circle album launch with Ashley Beedle, lan Tatham, Dave Congreave and Phil Perry... Jon Of The Wicked Bitches plays at THE GARAGE (The House, 169 Huntington St. 0115-956-5324. 10-2am. £3). WOLVERHAMPTON: LIFE'S A BITCH UK Midlands, Foxes Lane, 01902-450-011, 10-2am, £5/£3/£2. With

quest Tall Paul Newman FRIDAY APRIL 19

ABERDEEN: THINK AGAIN The Pelican Club, Market St. 01224-585-667. 9-2am. Z Titch and guests... Alan Sadler resides at THE SECRET GARDEN (Joy, 1 Regents Quay. 01224-584-332. 9-2am. £5). ABERYSTWYTH: HARDCORE MAYHEM Porkies, 01970-880-373. 8-late. £5/£4/£3. Brisk, Damage, Doobagroove and guest MCs. BIRMINGHAM: SLAG Steering

Wheel, Wrottesley St. 0121-415-4313. 10-

2am. £7/£6. Pimp Tour with Alex P.

Danny Hussein, Doc Savage and

Fantasy Island, Skegness Centre. 9-late. £8. Pete Heller and

Sweat!... Jon Hollis, Mark Jarman and Jem Atkins reside at CRUNCH (The Venue, Branston St. 0121-472-4581 10:30-8am £7/\$6) **BOLTON: BARBARELLA The Temple,** St Georges St. 01942-887-711. 9.30-3am. £5. Tim Jeffries, Matthew Roberts, John Waddicker and Si Stirling. BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-726-311. 10-2am. £6/£5. Z Judge Jules... Eric Powell and Dave Randall are at TUFF RED 7 (Zap, Old Ship Beach. 01273-821-588, 10-5am, £7.50/£6.50)... Morph and Chris B spin Detriot techno at ACME (The Left Club, Dyke St. £4/£3)... The Asian Dub Foundation are live at THE MELLOW DUBMARINE (The Concorde, Madiera Drive. 01273-683-704. 10-2am. £5/£4). BRISTOL: REVOLUTION Club Leo, St Nicholas St. 0831-493-455, 9.30-2.30am. £7. John Kelly, Norman Jay and Jose (Cafe Del Mar) join residents Nick Warren and Maurice... Mrs Wood, Orde Meikle & Stuart McMillan, Tom Harding, Mark Williams, Leon Alexander, Jody and Ian Wilkie perform at TEMPTATION (Lakota, 6 Upper York St. 0117-942-6208. 9.30-6am. £7/£6 ...)... Jim Charlton plays at PERFECT (Vadims, Queens Rd, 10-4am, £5/£3). CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £7/£6. Wobble night with Phil Gifford, The Lovely Helen, Phil Cooper and Russ K Klass

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Timm & Lauri **DUBLIN: TEMPLE OF SOUND** Ormand Quay. 01-872-1811. 10.30-late. St. 34 Johnny Moy and Billy Scurry. EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7/£5 Twitch Brainstorm The Dribbler and The Bill. GLASGOW: SLAM Arches, 22

Midland St. 0141-221-8385. 10.30-3am. Stuart McMillan and Orde Meikle. And just wait until that stunning Slam album drops... Gareth Sommerville and Stuart McKrosskin reside at THE YARD (Sub Club, 22 Jamaica St. 0141-248-4600. 10-3am)... Micheal Kilkie entertains big-time guests at THE ARK (The Tunnel, Mtchell St. 0141-204-1000, 10.30-3am, £5/£3). GUILDFORD: ABSOLUTLEY FABULOUS 4-6 Woodbridge Rd. 01483-304-202, 9-late, \$6/\$5, Dave Gill. HARROW: LICK IT Middlesex & Herts Country Club, Old Redding. 0181-954-7577. 10-late. £8/£7.

Michela-Mae and guests.
HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £6. - Boy Goerge and Rob Scott HILDENBOROUGH: PUREGOLD

The Old Barn, Stocks Green Rd, Hildenborough, Kent. 01795-421-829. Paul Kelly, Paul Jackson, Charlie Cand Ray Locke. HULL: DÉJA VU Room, 82-88 George St. 01482-218-705, 9-3,30am, £9, With

guests Roger Sanchez, Allister Whitehead and Jon Da Silva. **INVERNESS: JUNGLE PALACE Ice** Graeme Reedie.
KIDDIMINSTER: TUT TUT

Knights, Castle Road. 01562-865-506. £5. Veil Hutchinson. LEEDS: UP YER RONSON Pleasure

Rooms, Marrion St. 01132-244-5521.10-4am. £9/£7. Graeme Park, Steve Lee, Craig Campbell, Marshall Andy Ward, Neil Metzner, Paul Murray and Tino.

LEICESTER: GOODBYE CRUEL WORLD 24 Dryden St. 01332-298-908. 10-3am. Tony De Vit and Ian Ossia. LIVERPOOL: EAST OF EDEN Eden, The Royal Institution Building, 90 Seel St. 0151-707-0551. Rocky & Diesel, Tony Humphries, John Ryan, Smokin' Jo Roy The Roach and Barry Ashworth LONDON: THE GALLERY - FIRST

BIRTHDAY (Turnmills, 63 Clerkenwell Rd, E1.0171-250-3409.10-7.30am.£10/£8. Jon Pleased Wimmin, Tall Paul, Steve Lee, Seb Fontaine, ... Harri and Kenny Hawkes are at PLASTIC PEOPLE (37-39 Oxford St, W1.01908-270-811)... Generator Records from Detroit host a party at TECHNO WORLD (Club UK, Buckhol Rd, Wandsworth, SW18. 0181-877-0110. 10-6am. £7/£6/£5) with Alan Oldham, Woody McBride, Patrick Samuels, Frankie D, Terry Mitchell, Craig Thomas, Sheridan and Anthony Shakir... Carl Cox leads the way at BEYOND THE FINAL FRONTIER (Complex, 1-5 Parkfield St. Islington, N1. 0171-428-9797. 10-5.30am. £12/£10/£8 1-) with Justin Robertson, Fabi Paras, Daz Sound, Matt Long, Alex Cooke, Halal Sachs and Pablo... Jon Pleased Wimmin and Terry Farley get FRISKY? (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-6.30am. £10/£6)... Pete Wardmen, Martin Larner, Smokin' Jo and Marc James are at DELICIOUS (The Boulevard, 10 The High St. Ealing, W5. 10-4am, £9) ... Blu Peter, Mrs Wood and Steven React are at GARAGE (Heaven, Villiers St, WC2. 0171-839-52 0.9-3am. £7)... Parks & Wilson guest at WHOOP IT UP (The Gardening Club, The Piazza, Covent Garden, WC2 0171-497-3153, 11-5am £8/£6) alongside Joel Xavier, Lekker, Terry Marks and Nick Hook... Mr C, Layo, Joeski, Juan Atkins, Unique, Jasper The Vinyl Junkie, Foster and Julian Johna spin at FLAVOUR (The End, West Central St, WC1. 0171-379-4770. 10-6am. £11/£9)... Clockwork Orange host GLITTERATI (The Cross, Goods Yd, N1. 0171-837-0828. 10.30-5am. £12) with Judge Jules, Luke Neville and Andy Manston... Smokin' Jo and Fat Tony guest at **DELICIOUS** (The Boulevard, 10 The High St, W5. 0181-840-0616, 10-4am, £9/£7) with Smiffy. James Anthony and Hitchie. Nicky Holloway invites you to THE VELVET UNDERGROUND (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10/£8)...

EDROG

Mix Tape Of The Month

NAME: Pete Ludden. CONTACT: 0151-235-2539 (daytime). BORN: Liverpool. September 28, 1964.

EXPERIENCE: "Not much. I DJed at a club in Saint Helens three times in 1989, where I played a pot-pourri of stuff, but I packed it in when they wanted me to do a Christmas show playing Stade and Mud. I didn't do anything else until 1994, when I hosted a show on Freedom FM, a local radio station in Chester. My friend and I interviewed Richie Hawtin, but nobody ever heard the interview because the outside cable was sabotaged that night, and I never had the guts to tell him! The last thing I did was a techno show on another local radio station. I work for Littlewoods mail order during the day, but I've been bedroom DJing for eight or nine years." FAVOURITE DJS: Stacey Pullen, Richie Hawtin, LTJ Bukem, Doc Scott, Laurent Garnier.

FAVOURITE CLUBS: My current favourites are Bugged Out and Voodoo. I used to go to Cream, but it's a bit overrated. FAVOURITE LABELS: Good Looking, Creative Source, Plus 8. Plink Plonk, Metalheadz, R&S, Bush,

ALL-TIME FAVOURITE TRACK: Choice - "Acid Eiffel". CURRENT FAVOURITE TRACKS: Photek - "UFOs" (Photek), DJ Krush - "Meiso [DJ Shadow remix]" (Mo' Wax), Jacob's Optical Stairway - "Solar Feelings [Jay Majik remix]" (R&S, Belgium), Source Direct - "Complexity" (Good Looking). FRUSTRATIONS: "Living in Liverpool, I think that there is too much domination by just one club. It seems like every bar here just plays house and handbag. Voodoo is probably the only weekly club with an underground crowd. I also find people aren't really willing to go clubbing week in, week out. There's also no jungle night in Liverpool. There is interest, but most of the things happening are on a hardcore tip. I just don't think people do enough with the records they have. They're happy to just mix one into another and keep a steady

flow going. There is not enough invention or inspiration." MUZIK'S VERDICT:

When we saw Pete's track-list, we thought even Jeff Mills would be pushed to gel cuts such as Kraftwerk and Daft Punk, or Blaze and Maurizio together, And with some old school industria, as well as a clutch of jungle faves in



there, we admired his courage and dreaded what we were about to endure. How wrong we were. This is one audacious set, completely uncompromising in its determination not to become groove-locked in one genre, while never sounding like it has over-stretched its ambitions. Starting off with warned electronic disco from Kraftwerk, Daft Punk, Bass Kittens and the classic slice of prime UR that is "Electronic Warfare". Pete's mixing is confident and self-assured, even filtering subtle snippets of old Sueno Latino a cappellas and some "Eraserhead" dialogue into the mix. Moving through Maurizio and Plastikman, Pete then uses a couple of old 23 Skidoo tracks to cross over into an excellent second half of prime jungle from the likes of Alex Reece, Peshay and Jay Majik. This is the kind of set any DJ worth his listening ears should be playing now. Juan Atkins meets DJ Food with a healthy dose of Fabio throw in for good measure. Sounds ridiculous? Believe it.

▶ Please send all Bedroom Bedlam tapes to Ben Turner at Muzik, King's Reach Tower, Stamford St, London SE1 9LS

Fat Tony plays at EMPHATIC (The Soundshaft, Hungerford Lane, Charing

Cross, WC2. 0181-567-378. 10-late. £8)

with Spencer Williams, Jason

Mathews and Smiffy...



DJ PROFILE

France's leading hardcore DJ, MANU LE MALIN

WHERE AND WHEN WERE YOU BORN? In Paris, 1970. HOW DID YOU START DUNG?

Around three years ago, some friends took me to a rave in France and that was just a flash for me. Afterwards, I bought about 30 records and some Technics decks, and I started DJing for myself at home. My first gig was in Paris in 1993.

HOW WOULD DESCRIBE VOUR SOLUD?

I'm principally a hardcore DJ, but definitely not happycore. I also play Detroit techno.

WHAT WAS THE FIRST RECORD YOU EVER BOUGHT? I honestly can't remember. Sorry.

I buy about 20 records a week, but I haven't managed to sort out this week's tracks yet.

WHAT CHANGES WOULD YOU MAKE TO THE DJ SCENE?

I don't actually want to change anything. I just want to make my music and play wherever I can. I'm still a young DJ, so I am still learning about what is going on.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES? I don't compromise.

VI DON'T COMPTOMISE.

WHO ARE YOUR FAVOURITE DJS?

I have two. The first is Laurent Garnier because, even though his

music is not really
my style, I've travelled
around with him a lot
and I think he is the best.
The second is Lenny Dee. Yes,
he's my boss, but that's not the only reason I respect him.
AND YOUR FAVOURITE CLUBS?
Luray in Paris

WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?
Three years ago, I was just a young guy working as a waiter, but
now my whole world revolves around music. If I stopped being a
DJ tomorrow, I would just stay in my studio and make music for
myself. I couldn't think of doing anything else. Music is my life.

WHAT'S NEXT FOR MANU?

As far as DJing goes, I'm extremely proud to be playing at Tribal Gathering. It means so much to me. In the future, I will produce more material. I want to mix things up by releasing a record with hardcore on one side and techno on the other. I play away every weekend, either in Germany, Switzerland or Italy. And when I'm not DJing, I'm dancing. Hove dancing!

A Manu Le Malin & Lenny Dee-mixed CD, "Hardcore Volume 2", is available now on Javelin France

Keith, Abbey and Dodge spin at JAZBAH (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5). . Joey Beltram, Luke Slater, Billy Nasty, Mr C, Robert Brand, Richard Grey Paul Thomas and The Absolution are at ABSOLUTE (New Colliseum, 1 Nine Elms Lane, Vauxhall, SW8. 0171-582-0300. 10-6am £10/£7)... Rob Blake and Dominic Moir are at SLINKY (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £10/£7)... Graham Gold packs them in at PEACH (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100.10-6am. £7)... Bobbi & Steve, Booker T and Carolyn Harding are at TOTALLY GROOVY (Grays, Grays Inn Rd. WC1. 0973-600-177. 10-5am. £8)... DJ Disciple and Steve Baker play at ABUNTANT (Cloud 9, 67-68 Albert Embankment, Vauxhall. 0171-738-8221, 10-4am, £7/£5). MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-950-4230. 10-3am. £6/£5. Juan Atkins and James Holroyd... Todd Terry guests at PLANET SHINE (Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £7/£4 2) with Nipper, Stuart B, Dave Rofe and Pete Robinson.

MANSFIELD: RIPE The Yard, 61
West Gate. 01623-222-30. 8-2am. £6.
Z- Craig Campbell, Nick,
Duncan and Gary.

MIDDLESBOROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. 28. Jeremy Healy, Phil Faversham and Shovel, plus Amos performing live. NEWCASTLE: NICE Planet Earth,

NEWCASILE: NICE Planet et ann, Luw Firiars St. 0191-232-5255, 10-2am. £8/55. J- TWA, Skev and Hans. NORWICH: CLUB MANTRA The Waterfront, King Street. 01603-632-717. 9-4am. £8/57. The Advent live. PERTH: WILDLIFE Ice Factory, Shore Road 01302-581-140. 10-3am. £8/57. J- Keld Tholstrup, Zammo and Mark Stuart.

PRESTON: CHEEKY MONKEY The Institute, 21 Cannon St. 01772-257-041.
10-2am. £4. Dominic North, Dave Williams and Adam Southwood.
READING: THE FULL MONTY - MUZIK PARTY The Holy Rooms, Castle \$1.0174-580-834. 10-4am. £8/£7. Jon Pleased Wimmin, Jon Hodge and Pete Walsh... Carl Cox, Billy Nasty and James Lavelle guest at CHECKPOINT CHARLIE (Allycat Live, 5 Gun St. 0171-486-1877.
9-4am. £3/£8 2) with Richard Ford, Stripe and Pierre Mansour.
ROMFORD: CULTURE SHOCK '96

Hollywood, Atlanta Boulevard. 01708-742-289, 9-34M, \$R/\$R Gareth Cooke, Tony Grimley and guests. SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 10-4am. £8/£6. 7 Mark Moore, Luv Dup, Rob Tissera and Mike... Jim "Shaft" Ryan is at THE REPUBLIC (Venue, 112 Arudel St. 0114-249-2210. 9.30-4am. £6) with Marshall.

STANNES: SHICKER
Burlintons, Under The Townhouse. 01253-781-396. 8-11pm. free. Marcus James spins hip hop and house. STAFFORD: SWOON Colliseum. Newport Rd. 01785-229-384. 9-3am. £7/£5. Lisa Loud and Angel STOKE-ON-TRENT: RHYTHM IS RHYTHM Uropa, Cannon St, Hanley. 01782-212-111. 10-4am. £4/£3. Global Grooves Tour with Pete Bromley, Chalky, Dean and Andy Boy. SOUTHPORT: THE 18TH SOUTHPORT DANCE MUSIC WEEKENDER Pontins Holiday Village. 0191-389-0317. £75. A 4,500 capacity crowd for over 40 DJs. including Graeme Park, Danny Rampling, Jeremy Healy, Allister Whitehead, Tom Wainwright, DJ Disciple, CJ Mackintosh, Paul "Trouble" Anderson, Norman Jay, Bob Jones, Scott Bradford, Kevin Beadle, Snowboy, Simon Dunmore, Trevor "Madhatter" Nelson, Jonathan and Bob Jeffries, Essential SWANSEA: UP FOR IT Escape,

9-2.30am. £8/£7. Paul Bleasdale, Danny Slade and Andy Cleeton. WYCOMBE: BITCH The Boulevard. Cress Road, High Wycombe. 01753-694-214.8-2am. £5. Chad Jackson, Antony Randall and Clint T. YARM: PUSSY GALDRE'S FLYING CIRCUS Tall Trees, Green Lane. 01642-781-050. Anne Savage, Amanda Hammond and Malcom Dale.

Northampton Lane. 01792-652-854.

SATURDAY APRIL 20

ABERDEEN: CELEBRATE LIFE Joy,
1 Regents Quay, 01224-584-334, 9-2am.
£5. Austyn Davidson and guest.
BARNSLEY: 2ND NATURE The
Basement, Queens Rd. 0973-960-745.
£8/£6. K Klass and Chris Anslow.
BELFAST: WISDOM Network, 11a
Lower North St. 01232-237-486. K Klass,
MAY Jackson and Eamon Beagon.
BIRMINGHAM: WOBBLE Venue,
Branston St. 0121-233-0339. 11-7am.
£10/£8/£6. J. Dave Angel, Seb
Fontaine, Miss Bisto with Phil
Gifford, Si Long and The Lovely
Helen... Jim "Shaft" Ryan hosts

MISS MONEYPENNIES (Bonds, Bond St. 0121-633-0397, 9.30-late, £8.50). . . Des Doonigan is at FUN! (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8) with Val O'Connor, Mark Jarman, Steve Lawer, Del'Aqua and Bowen... Alex P. Scott Bond and Andy Cleeton are at REPUBLICA (Bakers, 162 Broad St. 0121-633-3839. 10-late. £8/£5)... K Klass are at VIVA CITY (System, 28-30 Bristol St. 0973-826-529. 10-late, £8/ £6) with Steven Cogin and Dino. **BLACKPOOL: FEDERATION The** Main Entrance, Central Promenado 01253-292-335. £6/£5. Jeremy Healy, Rick Bonetti and Dean Be **BRIGHTON: KINKY CASINO** Escape, 10 Marine Parade. 01273-726-311. 10-2am. £6.50. 2 Chad Jackson and Kenny Fabulous. Paulette resides at GO IT GIRL (Zap Old Ship Beach, 01273-821-588. 10-4am £7.50/£6.50 2 1 BRISTOL: SATURDAYS Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am £10/£8. 2 Roger Sanchez, Jon Da Silva, Marshall, Grayson Shipley and Ivor Wilson... Spence Broughton spins at FUNKY CRUMPET (Vadims, Queens Road. 10-4am. £5/£3) with Jim Charlton.
BURNLEY: ANGELS Angels, Curzon St. 01282-352-22, 9-2am. £8/£6. The Up Yer Ronson Tour hits town with Jeremy Healy, Marshal, Steve Lee and Paul Taylor. CHERTSEY: WOK A LA CARTE The Quay Club, Chertsey Bridge Rd. 01483-456-987. 9-2am. £8/£7/£6. 7-Fierce Child, Fat Tony, The Fabulous Hutchinson Brothers,

COALVILLE: PASSION Emporium, 69 Belvoir Rd. 01530-815-278. 9-2am. £7.50. Tony De Vit, Phil Gifford, JFK Junior Perez and Andy Weaver. **DERBY:** PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9/£8. Lisa Loud, Chris & James, Pete & Russel and the Progre band... Lisa Loud hosts LOST IN MUSIC (Paradise, Mansfeild Rd. 0181-749-4040) with brother James Mac and Jim "Shaft" Ryan... Angel spins at SHOPPING (The Trinity, Willow Row. 01332-372-374. 10-2am). **DUBLIN: TEMPLE OF SOUND** Ormand Quay. 00-3531-872-1811. 10.30-late. £8. ___ Billy Scurry and guest. EDINBURGH: HORNY MONKEY Wilkie House, The Cowgate. 0421-452-977, 10.30-3.30am, £7/£6, Stuart Duncan, Paul Oakenfold, Stevie Livingston and Colin Cook...

Joe Flannagan, Neil Barker and

Gareth Sommerville and Dave Brown reside at YIP YAP (La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6)... Jon Mancini, Bony, Darren Mackie and Crosby are at COLOURS (Mercado, 36-39 Market St. 01292-267-306, 11-4am £10/£8)... Neil McDonald and Dave Brown play house and garage at RAW (Negociants, Lothian St. 0131-225-2564. 10-3am. free)... Maggie and Alan host JOY (The New Calton, Calton Rd. 0131-558-3776. 11-4am. £7/£6). GLASGOW: SUB CLUB 22 Jamaica St. 0141-248-4600. 11-3am. £8. Roy Davis, Dominic, Junior, Harri and Oscar... Kenny Larkin spins those wheels of steel at IT (The Arena, Oswald St. 0141-334-0570. 1-4am) with Kara. HILDENBOROUGH: GOLDEN

11-4am) with Kara.
HILDENBOROUGH: GOLDEN
DELICIOUS BIRTHDAY PARTY The Old
Barn, Stocks Green Rid, Hildenborough,
Kent. 01795-421-429. 10-7am. Danny
Rampling, Graham Gold, Charlie
C and Spencer Broughton.
HUDDERSFIELD; THE
INDUSTRY Follies, Lockwood Road.
01484-846-703. 9-late. 97.50/26.50.

11484-486-703.9-late. \$7.50/\$6.50.2-Farley "Jackmaster" Funk, Butch Ridley, Chris Iredale and Luke.

HULL: MANTRA Room. 82-88 George
St. 01482-323-154. 10-4am. £8/£7/£5.
Paul Dundee, Murry and Beige.

KINGSTON-UPON-THAMES:
FOBIODEN No4, Kingston Bridge. 0181-541-1515.9-4am. £8/£6. Dave
Lambert, Craig Dimech, Lee
Rawlings and Paul Johnson.

LEEDS: BACK TO BASICS Pleasure
Rooms. Marrion St. 01132-449-474. 10-6am. £12/£10. Terry Farley, Pete
Heller, Booker Tee, Glen
Gunner, Ralph Lawson and
Huggy host. . . Trannies With
Attitude continue to rock VAGUE
[Wherehouse, Summer St. 0113-245-

1033.10-4.30am. £10/£8)... Neil Landstrumm performs live at THE ORBIT (After Dark, South Queen St, Morley, 0113-252-8202. 8-2am. £10/£8 ½-) with Woody McBride, John, Nigel and Mark. LIVERPOOL: CREAM Nation, Wolstenholms Source, 0151-709-1693. 9-2am. £10/£7. ½- Judge Jules, Allister Whitehead, Justin Robertson, Andy Carroll, Paul Bleasdale and James Barton... Silly Nasty spins at WODDOO (Le Bateau. 0151-709-6508. 9-2am. £6 ½-)

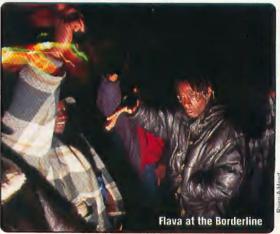
Nicholson and Secret Weapon.
LONDON: KINGSIZE Complex, 1-5
Parkfield St, Islington, N1, 0171-42B9797. 10-5.30am, £12/£10.\(\frac{1}{2}\) — Oscar
G, Ashley Beedle, Erick Morrillo,
Rhythm Doctor and Sean
Johnson, while "Jockey Slut" host
the top room with James Holroyd,
Rob Bright and John & Paul...
Robert Hood and Daniel Alpha
guest at BEEP SPACE (The End, 16a

with Skitch, Steve Shiels, Andy

Dale and Colin Favor, Look out for a live satellite link-up from FUSE in Belgium... Todd Terry is RULIN' (Ministry Of Sound, 103 Gaunt St. SE1. 0171-378-6528. 11-9am. £15/£10) with Gareth Cooke, Tommy Dand Ricky Morrison... Steve Lee and Craig Campbell quest at CLUB FOR LIFE (Gardening Club 2, 196 Piccadilly. W1. 0171-497-3153. 10.30-6am. £12/£10) with Brandon Block and Laurence Nelson... Paul Gardener hosts JUST CANT GET ENOUGH (The Gardening Club, 4 The Piazza, Covent Garden, WC2, 0171-379-4793, £12/£101... Love To Be are at THE LEISURE LOUNGE (121 Holborn, WC2. 0171-242-1345. 10-6am. £12) with Tony Harris, Scott Walker, Fabi Paras, Rad Rice, Rob Tissera and Jason Griffiths... Danny Foster, Mark Dee, Seamus and Ricky Morrison play at RELEASE THE PRESSURE (Paramount City, Gt Windmill St. W1. 0171-287-0503.9-4am. £8)... Nicky Holloway and Chris Good are at THE VELVET UNDERGROUND (Velvet Underground, 143 Charing Cross Rd. WC2. 0171-439-4655. 10.30-4am. £10/£8)... Mike Edwards from Jesus Jones guests at SEX LOVE & MOTION (Soundshaft, Charing Cross, WC2. 0956-438-004. 10.30-3.45am. £8/£7) with Russ Cox, Paul Tibbs and Keith Fielder... Tony De Vit visits THE TRINITY (The Chunnel Club 101 Tinworth St. SE1, 0181-305-2017, 10-6am. £8/£6) with Darren Pearce. Tony Price and Dean Savonne... Luv Dup, Steve Proctor, Mrs Wood, Tom Costelloe, Steve Lee, Phil Perry, Jon Nelson, Andy Morris, Lofty, Mark Wilkinson, Jo Mills and Keith Matthews are all at UNITED KINGDOM (Club UK. Buckhold Rd, SW18. 0181-877-0110. 10-6am. £12/£10)... John Kelly and Smokin' Jo guest at MALÍBU STACEY (Hanover Grand, Hanover Square, W1. 0181-964-9132, 10-5am. £12) with Luke Neville... Tony De Vit and Tall Paul host TRADE (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 3am-1pm)... Eric Morillo and Paul Farris spin at GARAGE CITY (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. 10-6am. £10) with Rude Boy Rupert, Bobbi & Steve and Chrissy T... Giles Patterson and Ben Wilcox go FAR EAST (The Blue Note, 1 Hoxton Square, N1.0171-729-8440.10-5am. £8)... AWOL (SW1 Club, Victoria St, SW1. 0171-613-4770. 10-6am. £12/£10) continues with that man Kenny Ken at the helm.. Bobbi & Steve guest at POWERHOUSE (Powerhouse, Waterden Road, E15. 0181-533-2781. 9.30-6am. £10/£8) with Marcus Anthony, Groove Comittee, Matt Jam Lamont, Pete Davis, Huckleberry

West Central St. WC1. 10-7am. £12/£10)

with Brenda Russell, Josh, Mark



Finn and Wayne Pasha.

Kaise-A-Head



ain garden • river • chill out tunnel • tomb bar • giger bar • suspended dance floor • restaurant • egyption murals and hieroglyphics • metal zone

OUBLE EGG





MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea, 01622-758-257, 9-2am. Adrian Luv Dup, Athos and the Boot Boys

MANCHESTER: THE HACIENDA Whitworth St. 0161-236-5051. 9.30-3am. £12/£10. Graeme Park. Tom Wainwright, Bobby Langley and Dick Johnson... Gordon Kaye and Craig Burger Queen guest at GOLDEN (Sankeys Soap, Jersey St, Ancoats, 01782-621-454.9-3am.) with Pete Bromley and Dean Wilson... Paul Matthews,

Mike Cand Ultrasonic quest at LIFE (Bowlers, Longbridge Rd. 0345-573-521. 8-2am. £12/£10) with John Waddicker and Roo MIDDLESBOROUGH: ARENA

Arena, 208 Newport Rd, 01642-231-886. 9-late. £10/£8. Boy George, That Kid Chris, Simon Gibb, Hooligan X, Marcus Gordon, Alex Jovy, Tino Ligano, Kenzie and Davey Jones, MILTON KEYNES: ULTRA VEGAS The Winter Gardens. 01908-218-795. 9-

Long, Ashley & Joseph.
NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-3am. Paul Gotel, Cristian Vogel, Scott and Scooby.

NEWCASTLE-UNDER-LYME:

4am. £9/£7. Lee Fischer, Richie

SPOUT Time and Space. The Midway. 0385-245-402. 9.30-2am. £7/£5. Jon Da Silva, Jim Masters and Do-ing live. **NEWPORT: CLICHE Central Square** St Mary's St. 01785-229-384. 9-2am. £8. Al McKenzie and Simon Kennedy NEWQUAY: NATURAL RHYTHM PRESENTS SENSATIONS The Lizzie, Simon G. Penture. 8.30-1am. £6/£4. Spencer Williams & Guy Oldams. NORTHHAMPTON: NY-LON The Vault. 01604-603-508. £6/£5. Dave

Neil Parnell **NOTTINGHAM: 100% PURE** DELUXE Deluxe, 22 St James St. 0115-947-4819. 9.30- late. £10. Jon Pleased Wimmin, Mark Auerbach, Timm & Laurie, Ossie and Jonathan,

Valentine, Darren Coates and

PAISLEY: CLUB 69 Roxy's, 40 New neddon St. 0141-552-5791. 9.30-2am. £5. Martin and Wilba.
PITSEA: GLOW Playground, 1

Northlands Pavement, Market Square. 01702-615-487.9-2am. Darren Stokes and Jules Sawyer.
PORTRUSH: LUSH! Kellys, Dunluce

Road, Portrush, Co. Antrim. 01265-823-539.9-1.30am. £8. lan Ossia and Danny Slade

RINGWOOD: FANCY THAT! The Manor, 240 Hum Road, Matchams. 10-2am. The Full Monty Tour with Fabi

Paras, Stacy Tough and guest, Sarah Chapman. SKEGNESS: THE

PLEASUREDROME - FOURTH BIRTHDAY Fantasy Island, Ingoldmells. 01754-610-414.7-2am. £10. Dougal, Trevor Rockliffe, Hixxy, Demo, Mark EG, Nigel Walker, Sy, Paul Woods, Slipmatt, Dougal, Seduction, Vibes, Phil Sagar, Steve Butler, Paul Kane, Yum Yum live, Nicky Blackmarket, Mark Taberner, Bogey and DJ Sound.

SOUTHPORT: THE 18TH SOUTHPORT DANCE MUSIC WEEKENDER Pontins Holiday Village. 0191-389-0317. £75. See Friday 19 for quest details

SWANSEA: ESSENCE Escape Northampton Lane. 01792-652-854. 9-2.30am. £8/£7. Luv Dup, Danny Slade and Jamie Griffeth WOLVERHAMPTON: UK

MIDLANDS Fox's Lane, 01902-450-011. 9-2am. £9/£8. Seb Fontaine, Jon Marsh, Ricky Stone, Andrew Weatherall, Richard Ford, Jon Carter and Ashley James

SUNDAY APRIL 21

CHERTSEY: FULL CIRCLE Quay Club, Chertsey Bridge Rd. 01753-263-0420. 4pm-10pm. £5. Mr C, Jazzy M, Phil Perry and Mark Wilkinson. EDINBURGH: TASTE The Venue, Calton Rd. 0131-557-3073. 11-3am. £5. Fisher and Price... 3 Bag Brew spin hip hop and funk at 3 BAG BREW (Negociants, Lothian St. 0131-225-6313, 10-3am, Free). LONDON: METALHEADZ The Blue Note, 1 Hoxton Sq. N1. 0171-729-8440. 7-midnight. £7/£4. Goldie hosts, with Grooverider, Fabio, Kemistry & Storm and Doc Scott all spinning.. Mazy, Dawn Cato, Pete Wardman, Drew, Kenny Stone and Darren Pearce are at SUNNY SIDE UP (The Chunnel Club, 101 Tinworth St, SE1. 0181-723-4884. 9am-8pm. £7/£5)... Danny Keith and Bluejean reside at MMM CHERRY (The Vestry, Blacklion Lane, Hammersmith 6.30pm -late)... Subtropic spins at THE RUMPUS ROOM (The Underground Bar, Gt Portland St. NW1. 7midnight £2/£3) with MK Ultra, Xavier and Goldfinger... Princess Julia and Luke Howard are at QUEER NATION (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153, 10-3,30am, £6). SOUTHPORT: THE 18TH SOUTHPORT DANCE MUSIC **WEEKENDER Pontins Holiday Village.** 0191-389-0317. £75. See Friday 19 for DJ details

MONDAY APRIL 22

BRIGHTON: CHECKPOINT CHARLIE Zap, Old Ship Beach, 01273-821-588. 10-3am. £6/£5. Pleased Wimmin and Billy Nasty. LONDON: CHILLIN' Riki Tik. 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free. Jim Masters... Phil Brill and Alice host CLUB TROPICANA (The Gardening Club, 4 The Piazza, WC2 0171-497-3153, 10.30-3am, £5/£3). Nicky Holloway and Paul Harris reside at WORLD RECESSION (Velvel Undreground, 143 Charing Cross Rd, WC2.0171-734.10-3am, £5).

TUESDAY APRI

LONDON: THE PINCH The Gardening Club, 4 The Piazza, Covent Garden, WC2, 0171-497-3153, 10-3am. £5/£4/£3. Fabi Paras all night long.

IEDNESDAY APRIL 2

BATH: DIG THE NEW BREED Moles Club. 0973-339-992. Tim and Gerard. COVENTRY: RECEPTIVE VISIONS Browns, Lower Precint. 01203-511-863. 9-2am. £5. Fabio, Grooverider, Milos and Neil Trix

LONDON: PLEASED Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £6. Jon Pleased Wimmin and Paul Woods... Pau l'Trouble Anderson goes into THE LOFT (HQ. West Yard, NW1. 0171-813-5266. 9.30-3am. £5)... Harvey and Jim
Masters venture into SPACE (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5/£3) with Like Solomon and Kenny Hawkes... Terry Mitchell, Hero Uda and Matt Simons are at THE ELECTRIC UNDERGROUND (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-

497-3153. 10-3am. £5/£3).

DERBY: PURE NOVA The Trinity, Willow Row. 01332-372-374. 10-2am. £3. Allister Whitehead.

LIVERPOOL: SPICE Le Bateau, Duke St. 0831-590-757. 10-2am. £4/£3. Alex Reece, Mick Singh, Alex Buchanan, Andy Mac and Steve Tonge.

LONDON: SPEED Mars, 12 Sutton w, W1. 0171-439-4655. 10-3.30am. £5. LTJ Bukem, Fabio and MC Conrad... Carl Cox and Jim Masters host ULTIMATE BASE (Velvet Underground, Charing Cross Rd. 01403-267-376.10-3am.)... Talvin Singh and Ben Wilmot spin at SPRAWL (Cafe Internet, 22-24 Buckingham Palace Rd, Victoria, SW1. 0181-883-0972. 7-11pm. £3)... FLUID (The Cross, Goods Yard, York Way, N1. 0973-623-012. 10-4am. £5) continues with Linden C Rob Acteson and Kid Batchelor. **LUTON: CLUB CLASS Rumours, 26**

Chapel St. 0158-220-478. 10-2am. £3. Leon S. Christian and Lewis

MANCHESTER: PULP FICTION Hacienda, 11-13 Whitworth St. 0161-236-5051. 10-3am. £5/£4. Alex Reece, Stuart Band guests... Billy Nasty guests at HERBAL TEA PARTY (The New Ardri, 85 Coupland St. 0161-468-858. 9-2am. £6) with Rob Fletcher.

NOTTINGHAM: ASK YER DAD Deluxe, 22 James St. 0115-955-0150. 9.30-2.30am. £3. Roger Sanchez features, alongside lan Tatham and Dave Congrove

WOLVERHAMPTON: LIFE'S A BITCH UK Midlands, Foxes Lane. 01902-450-011.10-2am. £5/£3/£2. With Jeremy Healy.

FRIDAY APRIL 26

BIRMINGHAM: SLAG Steering Wheel, Wrottesley St. 0121-415-4313 £7/£6. Mark Jarman, Mistress Mo and Sweat!... Tom Wainwright quests at CRUNCH (The Venue. Branston St. 0121-472-4581, 10.30-6am. £7/£6) with Jon Hollis, Jem Atkins and Mark Jarman.

BOLTON: BARBARFIIA The Temple, St Georges St. 01942-887-711. 9.30-3am. £5. Paul Welford, Danny Hussain, John Waddicker, Al Smith and Si Stirling.

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-726-311. 10-2am. £6/£5. Carl Craig... Danny Rampling and Eric Powell feature at TUFF RED 7 (Zap, Old Ship Beach. 01273-821-588, 10-5am, £7,50/£6,50 BRISTOL: TEMPTATION Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am.

Justin Robertson, Shimmy, The Advent, Len-E, Jody, Leon Alexander and Ian Wilkie... Sister Bliss and Craig Campbell guest at REVOLUTION (Club Leo, St Nicholas St. 0831-493-455. 9.30-2.30am. £7) with Nick Warren and Maurice... Jim Charlton hosts PERFECT (Vadims. Queens Rd. 10-4am. £5/£3). BURNLEY; ANGELS CLASSICS Angels, Curzon St. 0128-235-222. 9-2am. £8/£6. Paul Taylor plays for five hours CHATTERIS: NINE Scaps, 8 Market Hill, 01273-821-147, 9-2am, £7/£6. Frankie Foncett, Chris Corbett

and Rick Cavill. CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £7/£6. Russ K Klass and Phil Cooper.
COALVILLE: JOY FOR LIFE - THIRD BIRTHDAY PARTY The Emporium. Belvoir Rd. 0115-941-7761. Lisa Loud, Jon Pleased Wimmin, Gordon Kaye and Dave Congrave.

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Timm & Laurie **DUBLIN: TEMPLE OF SOUND** Ormond Quay. 01-872-1811. 10.30-late. Johnny Moy and Billy Scurry EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7/£5. Twitch, Brainstorm, The Dribbler, The Bill and quests. GLASGOW: SLAM Arches, 22

Midland St. 0141-221-8385, 10:30-3am

£6. Stuart McMillan and Orde Meikle... Micheal Kilkie resides at THE ARK (The Tunnel, Mitchell St. 0141-204-1000. 10.30-3am. £5/£3)... Jeff Mills and DJ Elaine spin at IT (The Arena, Oswald St. 0141-334-0570. 11-4am) with Kara.

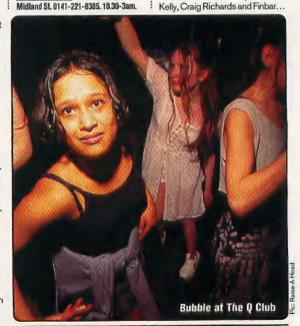
GUILDFORD: ABSOLUTLEY FABULOUS 4-6 Woodbridge Rd. 01483-304-202, 9-late, £6/£5, Dave Gill. HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £6. Mr C and Billy Nasty. HILDENBOROUGH: PURE GOLD The Old Barn, Stocks Green Rd, Hildenborough. 01795-421-829. With Miss Barbie, Carl Young, Spencer Broughton, Charlie C

and Ray Locke KIDDIMINSTER: TUT TUT Knights, Castle Road. 01562-865-506. £5. K Klass. LEEDS: UP YER RONSON Music Factory, Briggate. 0113-244-5521. 10-4am. £9/£7. Allister Whitehead, Marshall, Brandon Block, Andy Ward, Neil Metzner, Paul Murray and Tino. LEICESTER: GOODBYE CRUEL WORLD 24 Dryden St. 01332-298-908. 10-3am. Boy George LIVERPOOL: FULL ON Nation. Wolstenholme Sq. 0151-709-1693. 10-6am. £10. Roger Sanchez, Jeremy Healy, Graeme Park, Carl Cox, Mark Moore, Clive Henry, James Barton, Andy Carroll and Paul Bleasdale... Boy George is at EAST OF EDEN (Eden, The Royal Institution Building, 90 Seel St. 0151-707-0551) with Tom Wainwright, Jo

spins at HERBAL TEA PARTY (Mardi Gras, 59a Bold St. 0151-708-5358, 10-3am. (6) with Medicine Drum on stage. LONDON: BEYOND THE FINAL FRONTIER Complex, 1-5 Parkfield St, Islington, N1. 0171-428-9797. 10-5.30am. \$12/\$10/\$8 LTI Bukem CI Bolland, Dave Angel, Billy Nasty, Andrew Weatherall, Andy Curly, Steve Johnson and Jon Cooke. Seb Fontaine is at FRISKY? (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-6.30am. £10/£6) with Brandon Block and Spooky... Malibu Stacey host GUTTERATI (The Cross, Goods Yd, York Way N1. 0171-837-0828.10.30-4.30am. £12) with John

Mills, Roc & Kato, Kerry Chandler

and Barry Ashworth... Chrisbo



Teletent 363

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Friday nights - Temptation Residents - Ian Willic, Jody, Leon Alexander

- 6am special 19 Mrs Woods, Orde Meikle + Stuart McMillan count Tom Harding
 - The Advent (live), Justin Robertson, Len-E, Shimmy

- Tasha Killer Pussies, Baby Doc (live)
- 10 Tall Paul Newman, David Conway, John Carter

Digine Thursday night benefit for Hiv and Aids Room 01 - Allistair Whitehead, Gordon Kaye Paul Harris, Grayson Shipley, Ivor Wilson Room 02 - Mr C, Leon Alexander, Captain Samuel

Residents – Ivor Wilson, Grayson Shipley Regular warm ups – Mark Davis, Charlotte

- 20 Roger Sanchez (thir set), Jon Da Silva + Marshall
- Grayson Shipley (3hr set), Gordon Kaye Daniele Davolli, Luke Neville

- 04 The Beat Foundation (live), Angel, Nick Warren Craig Campbell

Tickets available in advance, please call Mandi on 0117 9426 193 Kathy Sledge (live), Doc Martin (4hr sot), Norman Jay K' Klass, Paul Bleasdale, Deli G

Guest list requests by 4pm Fridays



Bath - Devious - 01225 425376, Bostol - Lakota @ Jaspers - 0117 9494949, Cardiff - Catapult 100% Vinyl - 01222 226990, Chapatow - Dominion Records - 01291 627165
Eveter - Brave New World - 01392 43557? & Urban Collective - 01392 435088, (Blucuester - Kross Section Clothing - 01452 501333, Liverpool - 3 Beat Records - 0151 7093355
Grouver Records - 0151 236224, Plymorubit - Urban Collective - 01752 25639, Stutler - Funki World - 01785 228213, Swanson - Demicks Records - 01792 454226
Talford - Club Kinetic - 01952 246880, Torquay - L.D. - 01803 214368, Waster's Mare - 10:15 Records - 01934 635901, Wordster - Freesty's Records - 01905 619360

For details of hotels please call Tara, for merchandise enquiries please ring Mandi - 0117 9426193

6 Upper York Street, Bristol T 0117 9426208 F 0117 9426192 Email lakota @ netgates.co.uk

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Blu Peter, Steven React and Mrs Wood host GARAGE (Heaven, Villiers St. WC2, 0171-839-5210, 9-3am, £7)... Love To Be take over THE GALLERY (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10/£8) with Smokin' Jo, Brandon Block, Laurence Nelson, Malcom and Steve Lee... Brandon Block is at **DELICIOUS** (The Boulevard, 10 The High St, Ealing, W5. 10-4am. £9) with Alex P. Smiffy, Paul Slattery, Dannielle and Shav... Andy Morris spins at WHOOP IT UP (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153.11-5am. £8/£6) with Joel Xavier, Lekker, Nick Hook and Terry Marks... Alex P and Brandon Block play at **DELICIOUS** (The Boulevard, 10 The High St. W5. 0181-840-0616, 10-4am, £9/£7) with Marc James, Dannielle and Shay. Robert Armani, Colin Dale, Fabi Paras, Craig Thomas, "Evil" Eddie Richards, Jim Masters, Michael Savage and Paul Thomas all spin at ABSOLUTE (New Colliseum, 1 Nine Elms Lane, Vauxhall, SW8. 0171-582-0300.10-6am. £10/£7)... Daz Saund Thomas Heckmann, Frankie D, K-Alexi, T23 and Mark Williams are at TECHNO WORLD (Club UK, Buckhol Rd, Wandsworth, SW18. 0181-877-0110. 10-6AM. £7/£6)... Nicky Holloway hosts THE VELVET UNDERGROUND (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-439-4655. 10.30-4am. £10/£8)... Graham Gold and Darren Pearce spin at PEACH (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7)... Dominic Moir can be found at SLINKY (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £10/£7)... Keith, Dodge and Abbey are at the JAZBAH (The Square Room, Leicester Sq. WC2. 0171-738-6527. 10-3am. £5). . . Alex P guests at EMPHATIC (The Soundshaft, Hungerford Lane, Charing Cross, WC2. 0181-567-378. 10-late. £8). MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-950-4230. 10-3am. £6/£5. Holroyd and guest... Richard Croft, Nipper, Stuart B, Dave Rofe and Pete Robinson visit PLANET SHINE (Hacienda, 11-13 Whitworth St. 0161-236-5051, 9.30-3am, £7/£4 MANSFIELD: RIPE The Yard, 61 West Gate. 01623-222-30. 8-2am. £6. Chris & James, Duncan and Gary. MIDDLESBOROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. Terry Hunter, Alan Appleton and George NEWCASTLE: NICE Planet Earth, Nigel Dawson, Skey & Hans. St James St. 0115-9474-819. 9-2am. Road, 01382-581-140, 10-3am, \$8/\$7

Low Friars St. 0191-232-5255. 10-2am. £6/ NOTTINGHAM: BREEZIN' Deluxe. £8/£6. Fabio, EFX, Cutz and MRB. PERTH: WILDLIFE Ice Factory, Shore Steve Lee, Zammo & Mark Stuart. PRESTON: CHEEKY MONKEY The Institute, 21 Cannon St. 01772-257-041. 10-2am. £4. Dominic North, Adam Southwood and Jamie.

READING: THE FULL MONTY The Holy Rooms, Castle St. 01734-580-834. 10-4am. £8/£7. Michael O'Sullivan, Boy George and the residents ROMFORD: CULTURE SHOCK '96 Hollywoods, Atlanta Boulevard. 01708-742-289. 9-3am. £8/£6. With Gareth Cooke and guests

SHEFFIELD: RISE Leadmill, 8-7 Leadmill Rd. 0114-275-4500, 10-4am. Jon Da Silva, Gordon Kave, Luv Dup and Mike... Manumission host a party at THE REPUBLIC (Venue, 112 Arudel St. 0114-249-2210. 9.30-4am. £6) with Griff, Jay

and Phil Gifford. ST ANNES: SHICKER Burlintons, Under The Townhouse. 01253-781-396. 8-11pm. free. Marcus James and quests spin hip hop and house. STAFFORD: SWOON Colliseum, Newport Rd. 01785-229-384. 9-3am. £7/£5. Jeremy Healy and CJ Mackintosh. **STOKE-ON-TRENT: RHYTHM IS** RHYTHM Uropa, Cannon St. Hanley, 01782-212-111, 10-4am, £4/£3, Pete Bromley, Andy Boy, Chalky, Paul "Trouble" Anderson and Dean. SWANSEA: UP FOR IT Escane Northampton Lane, 01792-652-854, 9-2.30am. £8/£7. The Full Mony Tour rolls into town with Andy Manston, Brilliant Feeling, Danny Slade and Andy Cleeton.
WOLVERHAMPTON: HARD TIMES AT UK MIDLANDS Foxes Lane. 01902-450-011. Roger Sanchez, Satoshi Tomiie, Elliot Eastwick and Miles Hollowa

WYCOMBE: BITCH The Boulevard. Cress Road, High Wycombe, 01753-694-214. 8-2am. £5. Fat Tony, Antony Randall and Clint T

YARM: PUSSY GALORE'S FLYING CIRCUS Tall Trees, Green Lane, 01642-781-050. Girls On Top, Amanda Hammond and Malcom Dale.

SATURDAY APRIL 27

ABERDEEN: CELEBRATE LIFE Joy. 1 Regents Quay. 01224-584-334. 9-2am. £5. Billy Davidson and Chris Morrice. BARNSLEY; 2ND NATURE The Basement, Queens Rd, 0973-960-745. £8/£8. With Gordon Kaye and Mark Williamson. BELFAST: WISDOM Network, 11a

Lower North St. 01232-237-486 R-

1.30am. £7. Ricky Stone guests with Markson and Eamon Beagon. BIRMINGHAM: REPUBLICA Bakers, 162 Broad St. 0121-633-3839. 10late. £8/£5. Brandon Block, Scott Bond and Andy Cleeton... CJ Mackintosh, Roger The Doctor and The Background Boys have some FUN! (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8)... Full Circle host WOBBLE (Venue, Branston St. 0121-233-0339, 11-7am, £10/£8/£6

) with Phil Perry, Phil Gifford, Craig Campbell, The Lovely Helen and Si Long... Steven Cogina and Dino reside at VIVA CITY (System, 28-30 Bristol St. 0973-826-529. 10-late. £8/£6)... MISS MONEYPENNIES (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50) continues. **BLACKPOOL: FEDERATION The** Main Entrance, Central Promenade 01253-292-335. £6/£5. lan Ossia, Rick Bonetti and Dean Bell **BRIGHTON: KINKY CASINO** Escape, 10 Marine Parade. 01273-726-311. 10-2am. £6.50. DJ Sonique from S-Express and Kenny Fabuloue... Chris Coco, Neil and Paulette spin at GO IT GIRL (Zap, Old Ship Beach, 01273-821-588, 10-4am.

BRISTOL: SATURDAYS Lakota, 6 Upper York St. 0117-942-6208. 9.30-6am. Late-night special with Daniele Davoli, Gardon Kaye, Luke Neville and Grayson Shipley... Andy Carroll is at FUNKY CRUMPET (Vadims, Queens Road. am. £5/£3) with Jim Charlton. BURNLEY: ANGELS - THE FINAL NIGHT Angels, Curzon St. 0128-235-222

9-2am. £8/£6. The last ever night here with Carl Cox, Marshall, Big

Danny and Paul Taylor. COALVILLE: PASSION Emporium. 69 Belvoir Rd. 01530-815-278. 9-2am. £7.50. Nigel Benn, Craig Bartlett, John Jules, JFK and Andy Weaver. **DERBY:** PROGRESS Conservatory, Cathedral Rd. 01332-362-266, 9-2am. £9/£8. Mark Moore, Tony De Vit, Pete & Russell and the Progress band... Sister Bliss is at SHOPPING (The Trinity, Willow Row. 01332-372-374. 10-2am)... Lisa Loud and Brandon Block are at LOST IN MUSIC (Paradise, Mansfeild Rd. 0181-749-4040). **DUBLIN: TEMPLE OF SOUND** Ormand Quay. 00-3531-872-1811. 10.30-Johnn v Mov and quest. EDINBURGH: STRIPPED La Beile Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am, £6. Zammo and Kris Keegan... Billy Nasty guests at HORNY MONKEY (Wilkie House, The Cowgate, 0421-452-977, 10.30-3,30am. £7/£6)... Criag and Huggy pack them in at BURGER QUEEN (Mercado. 36-39 Market St. 0131-226-4224, 11-3am £7/£6)... DJ George T, Simone, H, Frosty and Lyley play the best in house at TRIBAL FUNKTION (The Venue, Calton Bd. 0131-226-2242, 10.30-3am, £5/£4)... Neil McDonald and Dave Brown play house and garage at RAW (Negociants, Lothian St. 0131-225-2564. 10-3am. Free). GLASGOW: SUB CLUB Jamica St.

0141-248-4600. 11-3am. £8. Dominic, Oscar, Kerry Chandler and Harri... Roger Sanchez, Billy Nasty, Matthew Roberts, Paul Bleasdale and Pierre play at CREAM (The Arches, Midland St. 0151-709-1693. 10-4am)... Kara hosts IT (The Arena. Oswald St. 0141-334-0570. 11-4am). **HUDDERSFIELD: THE** INDUSTRY Follies, Lockwood Road. 01484-846-703. 9-late. £7.50/£6.50.

Paul Chiswick, Butch Ridley, Chris Iredale and Luke. HULL: QUENCH Room, 82-88 George St. 01482-323-154, 10-4am, £8/£7/£6. Jon Lawrence, Jeff Ibbson, Patrick Garry and Alfonzo.

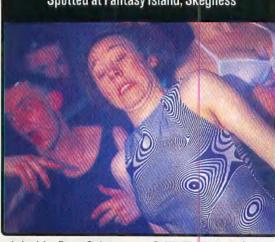
KINGSTON-UPON-THAMES:

FOBIDDEN No4, Kingston Bridge, 0181-541-1515. 9-4am. £8/£6. Nancy Noise, Dave Lambert, Craig Dimech, Lee Rawlings and Paul Johnson. LEEDS: THE ORBIT After Dark, South Queen St. Morley. 0113-252-8202. 8-2am. £10/£8. Jeff Mills, John, Nigel and Mark... Alton Miller is at BACK TO BASICS (Pleasure Rooms, Marrion St. 01132-449474, 10-6am, £12/£10) with Roy The Roach, Fabi Paras, Digs & Woosh from Diy, Ralph Lawson and Huggy... TWA are at VAGUE (Wherehouse, Summer St. 0113-246-1033, 10-4,30am, £10) LIVERPOOL: CREAM Nation

Wolstenholme Sq. 0151-709-1693. 9.30-2am. £10/£7. Paul Bleasdale. Paul Bleasdale, Jon Pleased Wimmin, Boy George, Satoshi Tomiie, James Barton and Andy Carroll... For **V00000** see Club Of The Month. LONDON: KINGSIZE (Complex, 1-5 Parkfield St, Islington, N1. 0171-428-9797, 10-5,30am, £12/£10. Dann Rampling, Marshall Jefferson, DJ Barbarella, Franco Moiraghi, Jon Carter, The Wise Guys and James Lavelle... Call 0171-791-0402 for details of the legendary LOST... Tony Humphries spins for nine hours at RULIN' (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £15/£10)... Lisa Loud,

GURNER OF THE MONTH

Spotted at Fantasy Island, Skegness



Judge Jules, Darren Stokes Laurence Nelson, James Mac and Phil Mison are at CLUB FOR LIFE (Gardening Club 2, 196 Piccadilly, W1, 0171-497-3153. 10.30-6am, £12)... Hear hardcore techno and gabba at HELLRAISER (Chippie Mintons Raveodome, Barrington Rd, SW9. 0973-613-369. 10.30-8am. £8)... Nicky Holloway and Chris Good host THE VELVET UNDERGROUND (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-439-4655, 10,30-4am, £10/£8), Danny Rampling, Judge Jules and Gordon Kaye feature at THE LEISURE LOUNGE (121 Holborn, EC1. 0171-242-1345. 11-6am. £10) with Paul Ryman, Junior Perez, James White, Arron and Andy Morris... Judge Jules, Seb Fontaine and Craig Richards play at MALIBU STACEY (Hanover Grand, Hanover Square, W1. 0181-964-9132, 10-4,30am, £12)... Keith Fielder, Paul Tibbs and Russ Cox host a resident's party at SEX LOVE & MOTION (Soundshaft, Charing Cross, WC2, 0956-438-004. 10.30-3.45am. £8/£7)... DJ Disciple and Ricky Morrison guest at GARAGE CITY (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. 10-6am. £10) with Bobbi & Steve Chrissy T and Rude Boy Rupert... Hewart, Tony Petchell, Pete Davis, Danny Foster, Lee T, Micky Simms and Ramsey & Fenn are at POWERHOUSE (Powerhouse, Waterden Road, E15. 0181-533-2781. 9.30-6am. £10/£8)... Alex Sparrow, Kirstie McAra and Simon Fathead team up at ATHLETICO (The Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 10-5am. £10)... Gism host a party at UNITED KINGDOM (Club lik, Buckhold Rd. Wandsworth, SW18, 0181-877-0110. 10-6am. £12/£10) with John Kelly, Brandon Block, Fat Tony, Luis Paris, Judge Jules, "Evil" Eddie Richards, Darren Pearce, Marc French, Von, Rory O'More and John Mark... Victor Simonelli guests at RELEASE THE PRESSURE (Paramount City, Gt Windmill St, Soho, W1. 0171-287-0503, 9-4am, £8) with Tee Harris, Paul Spring and Marcus Anthony... Fat Tony guests at THE TRINITY (The Chunnel Club, 101 Tinworth St, SE1. 0181-305-2017. 10-6am.

£8/£6) with Darren Pearce, Tony

Price and Dean Savonne... Tall Paul, Malcom and Tony De Vit are

at TRADE (Turnmills, 63 Clerkenwell Rd.

E1. 0171-250-3409. 3am-1pm)... Darren Darling hosts BAMBINA (Venom, Bear \$t WC2. 0171-734-7110. 10.30-late, £12).

MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea. 01 622-758-257. 9-2am. Resident's special with Athos and The Boot Boys.

MANCHESTER: GOLDEN Sankeys Soap, Jersey St, Ancoats. 01782-621-454, 9-4am. £10/£8. Jeremy Healy, Dean Wilson and Pete Bromley. Graeme Park, Tom Wainwright, Bobby Langley and Dick Johnnson reside at THE HACIENDA (Whitworth St. 0161-236-5051. 9.30-3am. £12 Absolute and C-Smooth are at LIFE (Bowlers, Longbridge Rd. 0345-573-521. 8-2am. £12/£10) with John Waddicker, Bowa and Roo.

MIDDLESBOROUGH: ARENA Arena, 208 Newport Rd. 01642-231-886. 9-late. £10/£8. Roc & Kato, Marcus Gordon, Alex Jovy, Davey Jones, Tino Ligano, Kenzie & Hooligan X. MILTON KEYNES: ULTRA VEGAS The Winter Gardens, 01988-218-795. 9-4am, £9/£7. Chris & James Richie Long, Ashley and Joseph. NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-3am. £7/£6. Terry Farley, Pete Heller, Stuart McMillan, Orde Meikle,

Scott and Scooby NEWCASTLE-UNDER-LYME: SPOILT Time and Space, The Midway. 0385-245-402. 9.30-2am. £7/£5. Angel, Phil Sagar and Chandrika in room 1. Fat Cat in room 2 with guests including Brooksi Beats, Alex Knight and Richard Thomas.

NEWPORT: CLICHE Central Square, St Mary's Street. 01785-229-384. 9-2am. £8. Andy Carroll and Andy Ward. NORTHHAMPTON: NY-LON The Vault. 01604-603-508. £6/£5. Darren Coates and Neil Parnell. **NOTTINGHAM: 100% PURE** DELUXE Deluxe, 22 St James St. 0115-947-4819. 9.30-late. £10/£8. Malibu Stacey night with Seb Fontaine,

Mark Keys and Timm & Laurie... Jon Of The Wicked Bitches resides at THE HOUSE (The House, 169 Huntington St. 0115-956-5324. 10-late. £8). PAISLEY: CLUB 69 Roxy's, 40 New eddon St. 0141-552-5791. 9.30-2am. £5. Martin and Wilha

PENZANCE: NATURAL RHYTHM The Venue, Branwells Mill. 9-1am. £6/£4. Residents Simon G and Piers.

Teletext 363

WE'RE IN YOUR LIVING ROOM 24 HRS A DAY 7 DAYS A WEEK THE MOST UP-TO-DATE GUIDE TO CLUBLAND

GROLSCH CLUBZONE - THE CLUBBING CHANNEL

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SATURDAY 25TH APRIL AQUARIUM, LONDON RALPH LAWSON, HUGGY

THURSDAY 2ND MAY
HULL UNIVERSITY
EDDIE "FLASHIN" FOWLKES
FABI PARAS
RALPH LAWSON

SUNDAY 5TH MAY
SLAM, GLASGOW
EDDIE "FLASHIN" FOWLKES
RALPH LAWSON & HUGGY

THURSDAY 9TH MAY
THE CROSS, LONDON
EDDIE "FLASHIN" FOWLKES
RALPH LAWSON & HUGGY

FRIDAY 10TH MAY
EDEN, LIVERPOOL
EDDIE "FLASHIN" FOWLKES
KID BATCHELOR
FABI PARAS
HUGGY & LEE WRIGHT

SATURDAY 11TH MAY
REPUBLICA, SHEFFIELD
EDDIE "FLASHIN" FOWLKES
RALPH LAWSON & HUGGY

THURSDAY 16TH MAY
THE HOLY RUMES, READING
EDDIE "FLASHIN" FOWLKES
RALPH LAWSON & HUGGY

THURSDAY 30TH MAY
DELUXE, NOTTINGHAM
ANDREW WEATHERALL
RALPH LAWSON & HUGGY

FRIDAY 14TH JUNE
JUNGLE PALACE, INVERNESS
RALPH LAWSON, HUGGY
+ MORE T.B.C

MONDAY 17TH JUNE THE ESCAPE, BRIGHTON ANDREW WEATHERALL RALPH LAWSON, HUGGY JAMES HOLROYD

SATURDAY 22ND JUNE UK MIDLANDS, WOLVERHAMPTON LINE UP T.B.C

FRIDAY 12TH JULY TURNMILLS, LONDON RALPH LAWSON & HUGGY

SATURDAY 20TH JULY SHINDIG, NEWCASTLE RALPH LAWSON, HUGGY + MORE T.B.C

FRIDAY 26TH JULY
THE CRESCENT BAR, BELFAST
DERRICK CARTER
RALPH LAWSON

SATURDAY 27TH JULY
ULTRA VEGAS, MILTON KEYNES
DERRICK CARTER
RALPH LAWSON & HUGGY

FRIDAY 2ND AUGUST THE HACIENDA, MANCHESTER DERRICK CARTER RALPH LAWSON & HUGGY

FRIDAY 30TH AUGUST FULL ON & NATION, LIVERPOOL CARL COX, ANDREW WEATHERALL + MORE T.B.C

SIVE EERCOIDS

FOR FURTHER INFORMATION ON ANY ON THE ABOVE DATES CALL: 0113 244 9474 (FURTHER TOUR DATES TO BE ANOUNCED)

SATURDAY NIGHT FEVER

KRIS NEEDS, who makes up the mighty SECRET KNOWLEDGE with Wonder, talks about a recent typical Saturday (or any other day for that matter) session

HOW DID YOU FEEL WHEN YOU FIRST WOKE UP? WHERE HAD

I woke up with a slight hangover, I'd had a succession of crazy weekends and I was playing the Heavenly Social that night, so I decided to have a quiet day. I normally go down to The Ship in Aylesbury, which is your ultimate quiet country pub and a good place to meet friends. I have around 40 friends who go to The Ship, the notorious Aylesbury posse, but I normally stay away from there if I'm playing anywhere on Saturday. So I went to the Wheelwright Arms, the pub opposite my house, instead. HAT DID YOU DO ON SATURDAY?

Before going to the pub, I spent the day getting my records ready for the Social. You can play anything at Heavenly and I decided to do a disco set. I spent most of the morning dancing around to Edwin Starr. I decided to play Wu-Tang Clan for the warm-up and, naturally, I also took a test pressing of our new album WHAT WAS THE CLUB LIKE?

Great! I played as part of The Scream Team, which is made up of floating members including me and some of Primal Scream. As well as my disco set, Andrew Innes played northern soul and Karen played jungle. It was a kickin' night. HERE DID VOU GO AFTERWARDS?

We went back to my mate's house over in Finsbury Park. He's a school teacher but he likes to have a good time. There were loads of bodies in the front room drinking a bottle of over-proof rum. I felt pissed after one shot. It got Sunday off to a good start!

Parade Pier. 0585-398-270. Trannies

With Attitude and Steve Harvey,

READING: LUVIT The Holy Rooms,

Simonelli, Antony Randall, Paul "Trouble" Anderson and Clint T.

RINGWOOD: FANCY THAT! The

Manor, 240 Hum Road, Matchams. 10-

2am, John 00 Fleming. SHEFFIELD: HOT TO TROT AT

LOVE TO BE Music Factory, 33 London

Rd. 0113-242-7845. 10-6am. £16. Lisa

Hunter, Craig Campbell, Al McKenzie, Pete & Russell, Tony

Loud, Robert Owens, Terry

SWANSEA: ESSENCE Escap

Tour with Jim "Shaft" Ryan,

Smokin' Jo, Danny Slade and

WOLVERHAMPTON: UK

MIDLANDS Fox's Lane. 01902-450-011.

9-2am. £9/£8. Dave Hill, Rocky &

WORCESTER: WET DREAM Zig

Zags. 01905-619-069. 9.30-2am. £4.

Tony Sanchez and Dave Gray.

CHERTSEY: FULL CIRCLE Quay

Club, Chertsey Bridge Rd. 01753-263-

SUNDAY APRIL 28

0420. 4pm-10pm. £5. Tony Humphries,

Terry Farley, Pete Heller, Phil Perry, Jim Masters and Jose Padilla.

EDINBURGH: TASTE The Venue

Calton Rd. 0131-557-3073. 11-3am. £5.

LONDON: METALHEADZ The Blue

Note, 1 Hoxton Sq, N1. 0171-729-8440. 7-

midnight. £7/£4. Grooverider, Fabio,

Bukem and Kemistry & Storm...

Danny Keith and Bluejean are at

MMM CHERRY (The Vestry, Blacklion

Lane, Hammersmith. 6.30pm)... Luke Howard and Princess Julia reside

at QUEER NATION (The Gardening Club,

4 The Piazza, Covent Garden, WC2. 0171-

497-3153. 10-3.30am. £6)... Skol.

Fisher and Price.

Diesel, Ashley Beedle, Clive Henry, Tony De Vit, Freddy and

Northampton Lane, 01792-652-854, 9-

2.30am.£8/£7. Miss Moneypennies

Walker and Buckley.

Jamie Griffeth.

Ashley James.

TELL US ONE FUNNY THING THAT HAPPENED THAT NIGHT?

The entire night was funny. I can't be too graphic for various reasons! The funniest moment was probably when my friend Richard hit that point where he really was on another plane. He was doing this ludicrous jungle dancing during the drum 'n' bass set. It was the kind of dance girls do in Goldie's videos, but he had on this woolly jumper which he simply refused to take off. We also did the normal things that blokes do, like making chicken noises and laughing at each other for half an hour! HOW DID YOU FEEL ON SUNDAY

I didn't go to sleep, although I think I levitated for an hour or so, which doesn't count! We spent a traditional Sunday morning listening to bollocks and then we went to a oub in Finsbury Park. After that, I got the train home and fell asleep on the way. The others said I was doing a nodding dog impression. I woke up in Aylesbury and went to The Ship with Bern The Gurn and Stuart, the last survivors of the Social night. There was a reggae night on and the DJ was playing old school roots, just the thing for a Sunday night. I only fell off my stool five times and somehow I invited the whole pub back to my house, including the landlord, but he didn't come. I finally got to bed at about 3am.

The new Secret Knowledge single, "Love Me Now", featuring an Ashley Beedle remix, is out now on deConstruction

Ultra, Xavier and Goldfinger. IONDAY APRIL 29

TUESDAY APRIL 30

LONDON: THE PINCH The Gardening Club, 4 The Piazza, Covent Garden. WC2. 0171-497-3153. 10-3am. £5/£4/£3. Andy Morris and Fabi Paras

WEDNESDAY N

BATH: DIG THE NEW BREED Moles Club. 0973-339-992, 8.30-1am, £5/£3. Tim, Gerard and guests. **LONDON: PLEASED Velvet** Pleased Wimmin and Paul Woods... Terry Mitchell, Hero Uda and Matt Simons reside at THE ELECTRIC UNDERGROUND (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0181-317-4726. 10-3am. £5/£3/£2)... Paul "Trouble" Anderson continues at THE LOFT (HQ, West Yard, NW1. 0181-813-5266. Kenny Hawkes are at SPACE (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-

SHOCK Hacienda, 11-13 Whitworth St. 0161-236-5051. 10-3am. £5/£4. Mark, Nipper and DJ Frost.

BIRMINGHAM: BAMBOOZLE Bonds, Hampton St, Hockley. 0973-315-538. 9.30-2am. £5/£4. Victor Simonelli, Andy Ward and Shyan.

LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. LTJ Bukem, Fabio and MC Conrad... Carl Cox and Jim Masters reside at ULTIMATE BASE (Velvet Underground, Charing Cross Rd. 01403-267-376.)... Johnny Fiasco and Terry Hunter guest at FLUID (The Cross, Goods Yard, York Way, N1. 0973-623-012.10-4am. £5) with Linden C, Rob Acteson and Kid Batchelor

LUTON: CLUB CLASS Rumours, 26 Chapel St. 0158-220-478. 10-2am. £3. Leon S, Christian and Lewis NOTTINGHAM: ASK YER DAD Deluxe, 22 James St. 0115-955-0150. 9.30-2.30am. £3. Derek Dehlarge, lan Tatham and Dave Congrove... Tom & Jerry Bouthier feature at GARAGE (The House, 169 Huntington St. 0115-956-5324.10-2am. £3).

ABERDEEN: THINK AGAIN The Pelican Club, Market St. 01224-585-667. Titch and guests... Jaqui Morrison and Alan Sadler reside at THE SECRET GARDEN (Joy, 1 Regents Quay, 01224-584-332, 9-2am, £5). ABERYSWYTH: HARDCORE MAYHEM Porkies, 01970-880-373. 8-late. £5/£4/£3. Doobagroove, Damage and guest MCs. BATH: NU-SCHOOL The Hub Club, Paragon, 0973-339-992, £5/£4. **BIRMINGHAM: CRUNCH The** Venue, Branston St. 0121-472-4581. 10.30-6am. Jon Hollis, Jem Atkins and Mark Jarman.
BOLTON: BARBARELLA The Temple, St Georges St. 01942-887-711. 9.30-3am. £5. John Waddicker, Mark Currie, Marshall, Al Smith and Si Stirling. BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-726-311. 10-2am. £6/£5. Stacey Pullen... Eric Powell is joined by Blu Peter at TUFF RED 7 (The Zap, Old Ship Beach. 01273-821-588. 10-5am. £7.50 BRISTOL: TEMPTATION Lakota, 8 Upper York St. 0117-942-6208, 9.30-4a £7. Baby Doc, Blu Peter, Dr Moo, Tasha, Killer Pussies, Ian 6am. £10/£7) with Russ Gabriel, DiY, Dan Briggs, Patrick McDonnell and Paul Thomas... Wilkie, Jody and Leon Alexander. Jim Charlton hosts PERFECT (Vadims, Queens Rd. 10-2am. £5/£3). Nicky Holloway is resident at THE VELVET UNDERGROUND (Velvet CHESTER: SWEET! Blimpers, City

Rd. 01244-343-781. 9-2am. £6. With

John Kelly, Russ K Klass and

Phil Cooper.

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate, 01332-295-155, 10-2,30am, £5, Timm & Laurie, plus guests.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 10.30-late. £6. Johnny Moy and Billy Scurry EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7/£5. Twitch,

Bill and quests. GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385, 10.30-3am £6. Stuart McMillan, Orde Meikle and guests... Gareth Sommerville continues at THE YARD (Sub Club, Jamaica St. 0141-248-4600, 10-3am). . . Kilkie resides at THE ARK (The Tunnel, Mtchell St. 0141-204-1000 10.30-3am, £5/£3),

Brainstorm, The Dribbler, The

GUILFORD: WOK CLUB Bojanglez, 4-6 Woodbridge Road. 01483-456-987. 9-2am. £6/£5. Sarah Chapman and Sister Bliss... Dave Gill hosts ABSOLUTLEY FABULOUS (4 Woodbridge Rd. 01483-304-202. 9-late. £6/£5). HARROW: LICK IT Middlesex & Herts Country Club, Old Redding, 0181-954-7577, 10-late, £8/£7, Michela-Mae and big guests.

HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £6. A Pete Heller. Allister Whitehead and

HILDENBOROUGH: PURE GOLD The Old Barn, Stocks Green Rd, Hildenborough, 01795-421-829. Spencer Broughton, Charlie C and Ray Locke.

Room, 82-88 George St. 01482-218-705. 9-3.30am. £9. Graeme Park, Jeremy Healy, Allister Whitehead, Ian Ossia and Tom Wainwright. KIDDIMINSTER: TUT TUT

Knights, Castle Road, 01562-865-506, C5 Featuring Rachel Auburn. LEEDS: UP YER RONSON Music Factory, Briggate. 0113-244-5521. 10-4am. £10. Marshall, Buckley and Neil Metzner.

LEICESTER: GOODBYE CRUEL WORLD 24 Dryden St. 01332-298-908. 10-3am Jeremy Healy LIVERPOOL: EAST OF EDEN The Royal Institution Building, 90 Seel St. 0151-707-0551. Rocky & Diesel. LONDON: BEYOND THE FINAL FRONTIER Complex, 1-5 Parkfield St. Islington, N1. 0171-428-9797. 10-5.30am. £12/£10/£8. Sven Vath, Jeff Mill and Gayle San... Hard Times host FRISKY? (Ministry 0f Sound, 103 Sven Vath, Jeff Mills Gaunt St, SE1. 0171-378-6528. 10.30-7am. £10/£6) with Derrick Carter, Miles Hollway, Elliot Eastwick and Heller & Farley. . . Tall Paul is at GLITTERATI (The Cross, Goods Yard, York Way N1. 0171-837-8640. 10.30-4.30am. £12) with Luke Neville and Dave Ryan... Mrs Wood, Blu Peter and Steven React are at GARAGE (Heaven, Villiers St, WC2. 0171-839-5210.9-3am. £7)... Joel Xavier, Lekker, Terry Marks and Nick Hook host WHOOP IT UP (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 11-5an £8/£6)... Terry Hunter, Layo, Mr C, Unique, Jane Travis, Chris Johns, Foster and Jasper The Vinyl Junkie are all giving good FLAVOUR (The End, West Central St, WC1. 0171-379-4770. 10-6am. £11/£90 Steve Stoll, Colin Favor, Trevor Rockliffe and Worlock all guest at ABSOLUTE (New Colliseum, 1 Nine Elms Lane, Vauxhall, SW8. 0171-582-0300. 10-

Underground, 143 Charing Cross Rd, WC2.

Charlie McGee, Spencer Williams,

0171-439-4655. 10.30-4am. £10/£8)...

THE FACES...
Muzik's guide to those clubbers you never see the back of

ALLEIGH (The man Orlando Voorn made a record for!) Spotted at Tangent in Glasgow.

Born: Before 1956! In Glasgow. Occupation: Taking drugs, staying up all night and waving my bands in the air. Muzik's essential club

No. I'm not sure where the scene is. I just follow the sounds I know, I don't try to sniff out what's happening in advance. But I do have a lot of people coming up saying they've seen me before.

What are your recommendations and pure (Edinburgh), which is where I received my education. Then there is Knucklehead at the Art School (Glasgow) and Pussy Power (Glasgow).

Twitch, Terry (Pussy Power), DJ Panic, Richie Hawtin and Dimitri (Holland), Roughly how much money do you spend

The only records I have are those people have given me. An exclusive selection! What were the last records you were,

Mixmaster Murris gave me "Dreamfish" (Fax, Germany), Air Liquide gave me Dub Mix Convention's "Herbal" (Pharma, Germany) and Orlando Voorn gave me "Alistair's Theme" (T&B). What is your all-time club Alec Empire - "Suicide".

s your nivst memorable moment

It's a toss-up between the night Twitch & Brainstorm did a three-deck routine and the night Psychick Warriors Ov Gaia played at Pure

Ron Trent at Pure. He was embarrassir ten he seemed uncomfortable. He just couldn't pick up on the vibe.
Which BJ would you must like to go to bed with? And why?
Miss D. La way.

Miss D-Jax, Because she's obviously a very funky lady. Which DJ would you most like Muzik to

Probably Cirilln, because he was such a wind-up. He'd almost hit the G-spot, and then crash back just before the climax. It was so frustrating. He's a tease.

Dancing, actually. To me it's not frantic exercise, I don't jump up and down, but move from side to side. I think of it as sanic surfing, surfing on the sounds.



PITSEA: GLOW Playground, 1 Rooster, Pete Wardman, Chris Northlands Pavement, Market Square. Martin, Drew and Darren Pearce play at SUNNY SIDE UP (The Chunnel 01702-615-487.9-2am. Rachel Auburn and Eddie Lock. Club, 101 Tinworth St, SE1. 0181-723-PORTRUSH: LUSH! Kellys, Dunluce 4884. 9am-8pm. £7/£5)... Kirk Road, Portrush, Co. Antrim 01265-823-Degiorgio goes into THE RUMPUS 539. 9-1.30am. £8. With Luv Dup and ROOM (The Underground Bar, Gt Portland St. NW1. 7-midnight. £2/£3) with MK Col Hamilton. PORTSMOUTH: BANG! The South

> LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. Gilles Peterson, James Lavelle, Ben Wilcox and Debra... Jim Masters is CHILLIN' (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free)... Phil Brill and Alice host CLUB TROPICANA (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3)... Nicky Holloway and Paul Harris reside at WORLD RECESSION (Velvet Undreground, 143 Charing Cross Rd, WC2. 0171-439-4655. 10-3am. £5).

Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £6. Jon 9.30-3am. £5)... Luke Solomon and 287-2715. £5/£3). MANCHESTER: ELECTRO

THURSDAY MAY 2

Jason Mathews, Tall Paul, Darren Payne, Lottie are at THE GALLERY (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10/£8)... Graham Gold hosts PEACH (Leisure Lounge, 121 Holborn, EC1, 0171-700-6100, 10-6am, \$7) with Darren Pearce... Dodge and Abbey are at JAZBAH (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5)... Dominic Moir is at SLINKY (Legends, 29 Old Burlington St, W1.0171-437-9933.10-6am.£10). MANCHESTER: PLANET SHINE Hacienda, Whitworth St. 0171-261-7518. 10-3am. £7/£4. With Nipper. . . Andrew Weatherall is at BUGGED OUT (Sankeys Soap, Jersey St. Ancoats. 0161-950-4230. 10-3am. £6 2) with James Holroyd.

MANSFIELD: RIPE The Yard, 81

West Gate. 01623-222-30, 8-2am. £6. Tony De Vit, Duncan and Gary.

MIDDLESBOROUGH: SUGAR SHACK Empire, Corporation Rd, 01642-253-553. £8. Havin' It '96 tour with Judge Jules and DJ Pants.

NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5255. 10-2am. £6/£5 - Carl Young, Miss Barbie, Skev and Hans. PERTH: WILDLIFE Ice Factory,

Shore Road, 01382-581-140, 10-3am. with Zammo and Mark Stuart. PRESTON: CHEEKY MONKEY The Institute, 21 Cannon St. 01772-257-041.
10-2am. £4. Dominic North, Dave Williams and Adam Southwood READING: CHECKPOINT CHARLIE

Allycat Live, 5 Gun St. 0171-486-1877. 9-4am. £9/£8. — Richard Ford, Pierre Mansour and Stripe. Danny Rampling is at FULL MONTY (The Holy Rooms, Castle St. 01734-580-834. 10-4am. £8/£7). ROMFORD; CULTURE SHOCK '96

Hollywood, Atlanta Boulevard. 01708-742-289. 9-3am. £8/£6. Tony Grimley. SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 01742-754-500. 3 The Renaissance tour with Luv Dup... Miss Moneypennies at THE REPUBLIC (Venue, 112 Arudel St. 0114-

249-2210.9.30-4am) with Boy George. STAFFORD: SWOON Colliseum, Newport Rd. 01785-229-384. 9-3am. £7/ £5. Roger S and Angel

STOKE-ON-TRENT: RHYTHM IS RHYTHM Urona, Cannon St. Hanley. 01782-212-111, 10-4am. £4/£3. Andy Boy, Pete Bromley, Chalky & Dean SUDBURY: HOUSE NATION Jades Nightclub Chittern Ind Estate, 01787-370-574.9-late. £3. House night with Mark Summers and Ben Howard. SWANSEA: UP FOR IT Escape, Northampton Lane, 01792-652-854, 9-2.30am, £8/£7, Danny Slade, Andy

WYCOMBE: BITCH The Boulevard, Cress Road, High Wycombe. 01753-694-214. 8-2am. £5. Antony Randall. YARM: PUSSY GALORE'S FLYING CIRCUS Tall Trees County Club, Green Lane. 01642-781-050. Amanda Hammond and Malcom Dale.

Cleeton and quests

SATURDAY MAY

ABERDEEN: CELEBRATE LIFE Joy, 1 Regents Quay. 01224-584-334. 9-2am. Billy Davidson & Austyn Davidson. BARNSLEY: 2ND NATURE The Basement, Queens Rd. 0973-960-745. £8/£6. With Gordon Kaye and Daniele Davoli

BECKLEY: TRIBAL GATHERING 1996 Otmoor Park, Beckley, Oxford. 0181-963-0940. 1pm-9am. £29 + booking fee. Black Grape, The Chemical Brothers, Leftfield, Underworld, The Aloof, BT, Lionrock, Bandulu, Shiva, Fluke, Sasha, Garnier, Cox, Gayle San, Oakenfold, Armand Van Helden, Josh Wink, Graeme Park, Steve Johnson, Phil Perry, DJ Dag, Fabi Paras, Billy Nasty, Danny Rampling, DJ Dominic, Tin Tin, James Munro, Jon Cooke, Sven Vath, David Holmes, Luke Slater, Darren Emerson, Claudio Coccoluto, Pete Tong, DJ Sneak, Doc Martin, Marshall Jefferson, Gordon Kaye, Ashley Beedle, Bob Jones, Jeff Mills, Andrew Weatherall, Richie Hawtin, Dave Clarke, Colin Dale, Manu Le Malin, LTJ Bukem, Jon Carter, Coldcut, Richard Fearless, James Lavelle, Gilles Patterson, Justin Robertson, Brisk, Bunjy, Dazee, Dougal, Kenny Ken, Swanee, Slipmatt, DJ Rap and Randall BELFAST: WISDOM Network, 11a Lower North St. 01232-237-486. 8-1.30am. £7. Nigel Dawson, Mark Jackson and Eamon Beagon. BIRMINGHAM: CREAM The Que Club, Corporation St. 0151-708-9979. 10-6am. £18. Kathy Sledge live, with Boy George, Judge Jules, Doc Martin and Matt Booker. Phil Gifford is at WOBBLE (Venue, Branston St. 0121-233-0339, 11-7am. £10 22) with Si Long, The Lovely Helen and Matt Skinner... John Kelly, Patrick Smoove, John Locke and Phil Cooper spin at FUN! (Steering Wheel, Wrottesley St. 0121-622-1332 10-late CR)... Jerem Healy guests at REPUBLICA (Bakers, 162 Broad St. 0121-633-3839. 10-late £8/£5) with Scott Bond and Andy Cleeton Tom & Jerry are at MISS MONEYPENNIES (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50). Steven Cogin and Dino host VIVA CITY (System, 28-30 Bristol St. 0973-826-529. 10-late. £8/£6). BLACKPOOL: FEDERATION The Main Entrance, Central Promenade 01253-292-335. £6/£5. Rick Bonetti, Dean Bell and guests.

BRIGHTON: KINKY CASINO Escape, 10 Marine Parade. 01273-726-311. 10-2am. £6.50. ... Kenny Fabulous... TWA guest at 60 IT GIRL (Zap, Old Ship Beach, 01273-821-588. 10-4am. £7.50/£6.50 繩). BRISTOL: SATURDAYS Lakota. 6 Nick Warren, Grayson Shipley, and The Beat Foundation. Luke Neville features at FUNKY CRUMPET (Yadims, Quenns Road, 10-4am. £5/£3) with Jim Charlton. BURNLEY: JAMBARU Club XPO. 01282-422-050. Cream Tour with Allister Whitehead, Boy George, Paul Taylor and Big Danny.

COALVILLE: PASSION Emporium, 69 Belyoir Rd. 01530-815-278. 9-2am. £7.50. Biko, Graham Gold, Marshall, JFK and Andy Weaver. DERBY: LOST IN MUSIC Paradise, Mansfield Rd. 0115-944-4277. 9.30-2.30am, £10/£8 Lisa Loud and James Mac Pete & Russell host PROGRESS (Conservatory, Cathedral Rd. 01332-362-266, 9-2am. £9)... Mike E Bloc guests at **SHOPPING** (The Trinity, Willow Row, 01332-372-374, 10-2am). EDINBURGH: YIP YAP La Belle ngele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am, £6, Dave Brown and Gareth Sommerville...Jon Mancini, Darren Mackie and Crosby are at COLOURS (Mercado, 36-39 Market St. 01292-267-306. 11-4am. £10/£8)... Dave Brown and Neil McDonald play at RAW (Negociants Lothian St. 0131-225-2564. 10-3am. Free). GLASGOW: SUB CLUB Sub Club, 22 Jamaica St. 0141-248-4600. 11-4.30am. £8. Harri, Dominic & Oscar... DJ Lewis spins at IT (The Arena, Oswald St. 0141-334-0570.11-4am) with Kara. HUDDERSFIELD: THE INDUSTRY Follies, Lockwood Road, 01484-846-703.

9-late \$7.50/\$6.50. Chris Iredale, Lee

Fischer, Butch Ridley and Luke.

HULL: EAT YOUR WORDS Room, 82-

88 George St. 01482-323-154. 10-4am.

£7. Rob Tissera and Euphoria.

KINGSTON-UPON-THAMES: FOBIDDEN No4, Kingston Bridge, 0181-541-1515.9-4am. £8/£6. Dave Lambert, Craig Dimech, Lee Rawlings and Paul Johnson. LEEDS: BACK TO BASICS Pleasure Rooms. Marrion St. 0113-244-9474. 10-6am. £12/£10. Hosted by Ralph Lawson, Dave Beer and Huggy... TWA are at VAGUE (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £10/£8)... Mark Zaffarano guests at THE ORBIT (After Dark, South Oueen St, Morley. 0113-252-8202. 8-2am. £10/ £8 2) with John, Nigel and Mark. LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £10/£7. J- Andy Carroll, Paul Bleasdale, James Barton and Mathew Roberts... Stacey Pullen is at VOODOO (Le Bateau, 62 Duke St. 0151-709-6508, £6 2] with Andy Nicholson and Steve Shiels LONDON: RULIN' Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am, £15/£10/£8, CJ Mackintosh. Satoshi Tomiie and Carwash... Phil Mison and The Scoff Boys play at CLUB FOR LIFE (Gardening Club 2, 196 Piccadilly. W1. 0171-497-3153. 10.30-6am, £12/£10 Life Organ members)... DJ Disciple, Rad Rice and the Big Kahuna Burger are at KINGSIZE (Complex, 1-5 Parkfield St N1. 0171-428-9797. 10-5.30am. £12/£10 ... Russ Cox, Paul Tibbs and Keith Fielder are at SEX LOVE & MOTION (Soundshaft, Charing Cross WC2 0956-438-004 10:30-3.45am. £8/£7)... Paul "Trouble" Anderson and Bob Jones continue to LIFT (The Blue Note, 1 Hoxton Sq. N1. 0171-729-8440. 10-5am. £8) the soulful garage sounds... Andy Morris and Arron reside at THE LEISURE LOUNGE (121 Holborn, EC1. 0171-242-1345, 11-fam. £10) ... Ricky Morrison spins at RELEASE THE PRESSURE (Paramount City, Gt Windmill St, Soho, W1.0171-287-0503.9-4am. £8)... Nicky Holloway and Chris Good are at THE VELVET UNDERGROUND (143 Charing Cross Rd, WC2. 0171-439-4655. 10.30-4am. £10/£8)... Mark Moore, Seb Fontaine and Jules Vern are at MALIBU STACEY (Hanover Grand, Hanover Square, W1. 0181-964-9132. 10-4.30am. £12)... Tin Tin Out perform live at UNITED KINGDOM (Club UK. Buckhold Rd. Wandsworth, SW18, 0181-877-0110, 10-6am, £12/£10) with Tony De Vit, Al MacKenzie and Steve Harvey... Darren Pearce, Dean Savonne and Tony Price reside at THE TRINITY (The Chunnel Club, 101 Tinworth St, SE1. 0181-305-2017. 10-6am. £8/£6)... Tall Paul, Tony De Vit and Malcom feel the heat at 0171-250-3409. 3am-1pm)... Claudio Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. 10-6am. £10)... Craig Dimech and Seamus are at THE SATELLITE CLUB (The Colliseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12/£10). MAIDSTONE: BABYLOVE Polo Club. Wierton Place. Boughton Monchelsea. 01622-758-257. 9-2am. Whitworth St. 0161-236-5051. 9.30-3am. £12/£10. - Graeme Park, Tom Wainwright and Dick Johnson. . Stu Allan is at LIFE (Bowlers, Longbridge Rd. 0345-573-521. 8-2am. £12/£10) with John Waddicker, Ancoats. 01782-621-454. 9-3am.

TRADE (Turnmills, 63 Clerkenwell Rd, E1, Coccolutto, Lee Wright, Bobbi & Steve, Chrissy T and Rude Boy Rupert all spin at GARAGE CITY (Bar Athos and The Boot Boys.

MANCHESTER: THE HACIENDA

Bowa and Roo... Dave Seaman is at GOLDEN (Sankeys Soap, Jersey St, £10/£8 2) with Dean Wilson. MILTON KEYNES: ULTRA VEGAS The Winter Gardens. 01908-218-795. 9-4am. £9/£7. Richie Long,

Ashley and Joseph.

NEWCASTLE:SHINDIG Riverside. bourne St. 0191-261-4386. 9-3am. £7. Scott, Scooby and guests NEWCASTLE-UNDER-LYME: SPOILT Time and Space. The Midway.

0385-245-402. 9.30-2am. £7/£5. With Stuart McMillan

NEWPORT: CLICHE Central Square. St Mary's Street. 01785-229-384. 9-2am. £8. Terry Hunter.

NORTHAMPTON: NY-LON The Vault. 01604-603-508. £6/£5. Darren Coate, Neil Parnell and guests. NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James St. 0115-9474-819. 9.30-late. £10/£8. Timm & Laurie, Mark Keys and Ossie, PAISLEY: CLUB 69 Roxy's, 40 New ddon St. 0141-552-5791. 9.30-2am. £5. Martin and Wilba.

PITSEA: GLOW Playground, 1 Northlands, Market Square. 01702-615-487. 9-2am. John OO Fleming. PORTRUSH: LUSH! Kellys, Dunluce Road, Portrush, Co. Antrimd, 01265-823-539.9-1.30am. £8. With Col Hamilton and guests.

WOLVERHAMPTON: UK MIDLANDS Fox's Lane. 01902-450-011. 9-5am. £9. Northern Exposure night with Sasha and John Digweed.

SUNDAY MAY

CHERTSEY: FULL CIRCLE Quay Club, Chertsey Bridge Rd. 01753-263-0420. 4pm-midnight. Phil Perry and Phil Mison.

EDINBURGH: TASTE The Venue, Calton Rd. 0131-557-3073. 11-3am. £5. Fisher and Price

GLASGOW: VEGAS The Arches. Midland St. 0141-221-9736. 10-3am. £5. Barry Whyte and Richard Howie. LONDON: METALHEADZ The Blue Note, 1 Hoxton Sq, N1. 0171-729-8440. 7-midnight. £7/£4. Goldie hosts this excellent night with Kemistry & Storm, Fabio, Bukem and Grooverider... Princess Julia and Luke Howard keep things pumping at QUEER NATION (The Gardening Club, 4 The Piazza, Covent Garden, WC2, 0171-497-3153, 10-3.30am)... Danny Keith and Bluejean are at MMM CHERRY (The Vestry, Blacklion Lane, Hammersmith. 6.30pm - late)... Xavier and MK Ultra are at THE RUMPUS ROOM (The Albany, Great Portland St. 7-12am. £3)... Mazy, Vivien Markey, Drew, Kenny Stone and Darren Pearce are the hosts at the SUNNY SIDE UP - SECOND BIRTHDAY PARTY (The Chunnel Club, 101 Tinworth St, SE1. 0181-723-4884. 9am-8pm, £7/£5).

WORCESTER: WET DREAM BOAT PARTY 01905-619-069. 6pm-late. Jon Da Silva, Andy Carroll, Princess Julia, Ralph Lawson, Huggy, Craig Christian and James Speer.

KIDDIMINSTER: TUT TUT Knights, Castle Road. 01562-865-506. £10. Allister Whitehead.

LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715 £3 James Lavelle, Giles Patterson and Ben Wilcox... Jim Masters is CHILLIN' (Riki Tik, 23/24 Rateman St. W1, 0171-437-1977, 8-1am. Free)... Phil Brill and Alice are at CLUB TROPICANA (The Gardening Club. 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3)... Nicky Holloway resides at WORLD RECESSION (Velvet Underground, 143 Charing Cross Rd, WC2, 0171-439-4655, 10-3am, £5). YARM: ONE FOR THE PEOPLE 3 Tall Trees. 01642-241-165. Sasha, Paul

Oakenfold and John Digweed.

TUESDAY MAY 7

LONDON: THE PINCH The Gardening Club, 4 The Piazza, Covent Garden. WC2. 0171-497-3153. 10-3am. £5/£4/£3. Fabi Paras resides



- DJ Skull at Sir Henry's, Cork, and Cream, Liverpool
- Sasha and Paul Oakenfold at Complex, London
- Dave Clarke at Fantasy Island, Skegness
- Hans Niesvandt at The Box, Frankfurt
- Zig & Zag on "The Big
- Breakfast", London Randall at Metalheadz Live, London
- Josh Wink at Wobble, Birmingham
- Dave Tipper at Stealth, London Darren Emerson at Ultimate
- Base, London
- CJ Bolland at Arena, Glasgow

THOSEWHO LOST IT

Nigel Dawson at Fantasy Island, Skegness

THOSEWHO FAILED TO SHOW

Nigel Benn at Shindig, Newcastle. For obvious reasons

If you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on 0171-261-7518

IDIEILICIOUS

EVERY FRIDAY 10pm - 4am 10 High Street, Ealing, London W5



Plus Residents: Smiffy • James Anthony Entrance: £7 before 11pm £9 thereafter

THE CAMDEN PALACE 10pm - 8am1a High Street, Camden, London NW1

SAT 20th APRIL '96 WITH DJ's

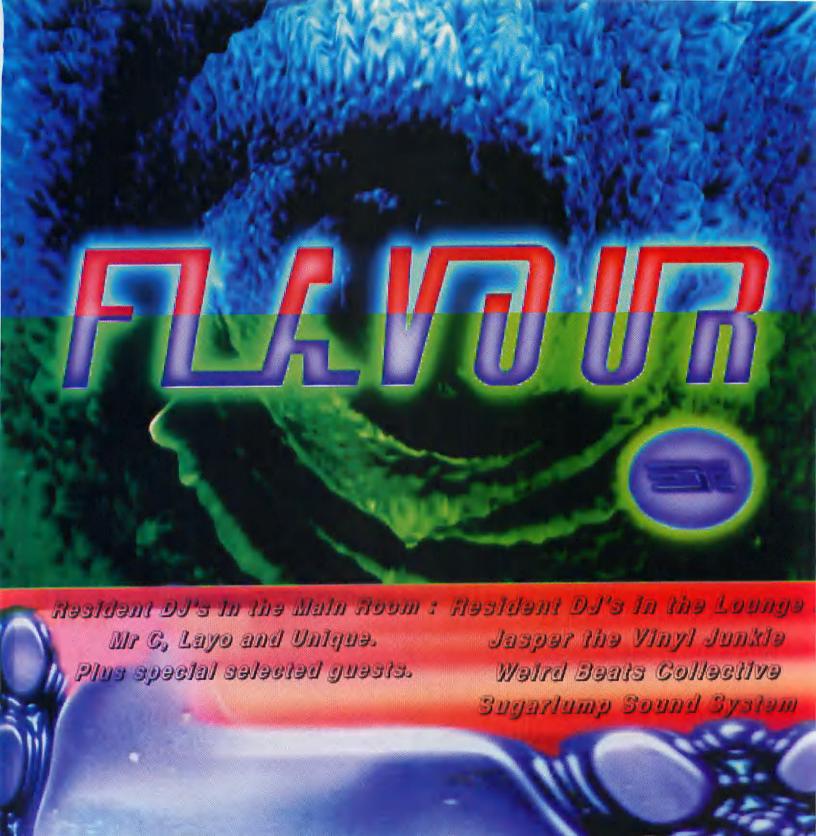
Danny Rampling • Jon Pleased Wimmin Tony De Vit • John Kelly • Fat Tony TICKETS: £12 (more on the door) CREDIT CARD BOOKINGS 0171 387 0428

ILOSIT IN SIPACIE @ THE CAMDEN PALACE 10pm - 8am 1a High Street, Camden, London NW1

SAT 4th MAY '96 WITH D.

Judge Jules • Graham Gold • Tall Paul John Kelly • Nic Loveur • Darren Pearce TICKETS: £12 (more on the door) CREDIT CARD BOOKINGS 0171 387 0428





Every Friday at The End. House, Funky Techno and Alternative Beats West Central St. London WC1. Into : 0171 379 4770.

BATH: DIG THE NEW BREED Moles Club. 0973-339-992. Tim and Gerard. BRIGHTON: THE WIG! The Jazz Place, 10 Ship Street. 01273-328-439. 10-2am. £3/£2.50. With Eddie Pillar. LONDON: THE LOFT HO West Yard NW1, 0181-813-5266, 9.30-3am, £5, With Paul "Trouble" Anderson. CONNECTED (The Soundshaft, Hungerford Lane, Off Villiers St, WC2, 0171-930-9604. 10-3am, £3/£5)... Jon Pleased Wimmin is PLEASED (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £6). . . SPACE (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5/£3) with Kenny Hawkes... Terry Mitchell is at ELECTRIC UNDERGROUND (The Gardening Club, The Piazza, Covent Garden WC2. 0181-317-4726. 10-3am. £5/£3/£2).

DERBY: PURE NOVA The Trinity Willow Row. 01332-372-374. 10-2am. £3.

Bert Bavens from NYC guests. **DUBLIN: PENETRATE DEEPER Temple** Of Sound, Ornond Quay. 11-late. £5/£3. Mark Dixon and guest.

LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. Bukem, MC Conrad and Fabio... Carl Cox hosts ULTIMATE (The Velvet Underground, 143 Charing Cross Rd. WC2. 01403-267-3760... Jonny Haywood, Eddie Piller and Ben Wilcox are at MEGATRIPOLIS (Heaven, Villiers St, WC2 0181-960-0030. 8.30-3am. £7/£5)... Kerri Chandler and Michael Watford are at FLUID (The Cross, Kings Cross Goods Yard, York Way. 0973-623-012. 10-4am. £5) with Kid Batchelor **LUTON: CLUB CLASS Rumours. 26**

Chapel St. 01582-204-78. 10-2am. £3. MANCHESTER: HERBAL TEA PARTY The New Ardri, 85 Coupland St. 0161-468-858. 9-2am. £6. Christain Vogel and Neil Landstrum NEWCASTLE: CLUB GA GA, NEI. 0191-232-4910. £4/£3. Kelvin Andrews NOTTINGHAM: THE GARAGE The

House, 169 Huntington St. 0115-956-5324. 10-2am. £3/£3.50... ASK YER DAD (Deluxe, 22 St James' St. 0115-955-0150. 9.30-late, £3)

SOUTHHAMPTON: BANG! July's 01705-791-380. 8-2am. £9/£10. Cream's Pulse Tour with Jon Pleased Wimmin and Andy Carroll.

FRIDAY MAY 10

ABERDEEEN: THINK AGAIN The Pelican Club, Market St. 01224-585-667. 9-2am. Titch and guests... THE SECRET GARDEN (Joy, 1 Regents Quay. 01224-584-332. 9-2am. £5). **ABROATH:** THE RHUMBA CLUB Club Metro, Queens Drive. 01382-581-140. 8-2.30am. £16. Perfecto night with Oakenfold and Digweed.

BIRMINGHAM: SLAG Steering Wheel, Wrottesley St. 0121-415-4313, 10-2am. £7/£8. Owen Owens. CRUNCH (The Venue, Branston St. 0121-472-4581, 10.30-6am, £7/£6) BRIGHTON: TUFF RED 7 Zap. Old Ship Beach. 01273-821-588. 10-5am. £7.50/£6.50. J. Kevin Saunderson and Eric Powell... CLUB FOOT (Escape, 10 Marine Parade, 01273-726-311. 10-2am. £6/£5 ...). BRISTOL: TEMPTATION Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am £7/£6/£5. 7... Nick Warren and Maurice are at REVOLUTION (Club Leg. St Nicholas St. 0831-493-455. 9.30-2.30am. £7)... PERFECT (Vadims, Queens Rd. 10-4am. £5/£3)... CLUB SEAL (The Depot. 0117-923-8844. 9-6am. £6). CHESTER: SWEET Blimpers, City Rd 01244-343-781. 9-2am. £7/£8. Phil Cooper and Russ K Klas **DERBY: THE FRIDAY CLUB Blue Note.** 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. With Timm & Laurie EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7/£5. Twitch and Brainstorm.

GLASGOW: SLAM Arches, 22

Midland St. 0141-221-8385. 11-3am. £7. Meikle and McMillan... Micheal Kilkie is at THE ARK (The Tunnel, Mtchell St. 0141-204-1000. 10.30-3am. £5/£3)... Gareth Sommerville and Stuart McKrokkin at THE YARD (Sub Club, 22 Jamaica St. 0141-248-4600. 10-3am). GUILDFORD: ABSOLUTELY FABULOUS 4-6 Woodbridge Rd. 01483-304-202, 9-late, £6/£5, With Dave Gill. **HARROW: LICK IT Middx & Herts** Country Club, Old Redding. 0181-954-7577. 10-late, £8/£7, Michela-Mae HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £6. ZaAllister Whitehead and Pete Heller INVERNESS: JUNGLE PALACE ICE Centre. 9-late. £8. Craig and Graeme. KIDDIMINSTER: TUT TUT Knights,

Castle Rd. 01562-865-506. Al McKenzie. LEEDS: UP YER RONSON Pleasure Rooms, Marrion St. 0113-244-5521, 10-4am. £9/£7. Marshall, Neil Metzner, Paul Murray and Tino.
LIVERPOOL: EAST OF EDEN Eden, Royal Institution Building, 90 Seel St. 0151-707-0551.9-5am. Rocky & Diesel LONDON: FRISKY? Ministry Of und, 103 Gaunt St, SE1. 0171-378-6528 10.30-6.30am. £10/£6... David Holmes is at ABSOLUTE (New Colliseum, 1 Nine Elms Lane, Vauxhall, SW8. 0171-582-0300. 10-6am. £10/£7 🋂) with residents Absolution... BEYOND THE FINAL FRONTIER (Complex, 1-5 Parkfield St N1. 0171-428-9797. 10-5.30am. £12/£10/£8)... Tall Paul, Steve Lee and Lottie are at THE GALLERY (Turnmills, 63 Clerkenwell Rd E1, 0171-250-3409, 10-7.30am. £10/£8)... Luke Neville is at GLITTERATI (The Cross, Goods Yd, N1. 0171-837-0828.10.30-4.30am. £12)... Blu Peter, Steven React, Mrs Woods are at GARAGE (Heaven, Villiers St, WC2. 0171-839-5210. 9-3am. £7)... Joel Xavier, Lekker, Terry Marks and Nick Hook WHOOP IT UP (The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 11-5am. £8/£6) with Joel Xavier and Tery Marks... Mr C, Layo, Unique, Terry Francis, Matthew B, Jasper The Vinyl Junkie, Keith & Foster are all at FLAVOUR (The End, West Central St, WC1. 0171-379-4770. 10-6am. £11/£9)... THE **VELVET UNDERGROUND (Velvet** Underground, 143 Charing Cross Rd, WC2. 0171-439-4655. 10.30-4am. £10/£8) with Nicky Holloway... Keith Abbey and Dodge reside at JAZBAH (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5)... Mark NRG, Frankie D and Alex Hazzard are at TECHNO WORLD (Club UK, Buckhold Rd, SW18. 0181-877-0110.10-6AM. £7/£6)... RJD & Stylli, Tania & Martin Lamer are at DELICIOUS (The Boulevard, 10 High St. W5. 0181-840-0616. 10-4am. £9/£7)... Rob Blake and Dominic Moir are at SLINKY (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £10/£7)... Graham Gold and Daren Pearce are at PEACH (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am £7)... EMPHATIC (The Soundshaft,

Hungerford Lane, WC2. 0181-567-378. 10-

Jason Mathews and Smiffy... Mark Steadman, Jay Hall and Budgie

play at CLUB FICTION (Jacque Of Clubs,

Sankeys Soap, Jersey St, Ancoats, 0161-950-4230, 10-3am, £6/£5, 2... Derrick

May, Nipper and Stuart Bat PLANET

SHINE (Hacienda, 11-13 Whitworth St. 0161-236-5051. 10-3am. £7/£4 🛂) .

MANSFIELD: RIPE The Yard, 61

MIDDLSEBROUGH: SUGAR

SHACK Empire, Corporation Rd. 01642-

253-553. £8. Ring for details.
NEWCASTLE: NICE Planet Earth,

Low Friars St. 0191-232-5255. 10-2am.

NORWICH: OFFYERFACE Zoom,

Prince Of Wales Road, 01603-626-638

Duncan Betts and Nick

£6/£5. 🚣 Hans and Skev

West Gate. 01623-222-30. 8-2am. £6. 🔀

late. £8) with Spencer Williams,

SE1. 01810778-3905. 9-3.30am. £4).

MANCHESTER: BUGGED OUT

9.30-2am, £6/£5, Pressure Drop DJs. PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10-3am. £8/£7. 🄀 Vivien Markey and Mark Stuart.
READING: THE FULL MONTY The Holy Rooms, Castle St. 01734-580-834, 10-4am. £8/£7. Call for details. RIBCHESTER: PRISM The Lodestar, Ribchester Rd, Nr Preston, 01254-878-138, 9-2am. Call for details ROMFORD: CULTURE SHOCK '96 Hollywood, Atlanta Boulevard. 01708-742-289. 9-3am. £8/£6. With Tony Grimley. SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 0114-274-4500. 10-4am. £8/£6. Luv Dup and Mike. ST.ANNES: SHICKER Burlintons, The ouse. 01253-781-396. 8-11pm. Free. Marcus James spins hip hop. STAFFORD: SW00N Colliseum. Newport Rd. 01785-229-384, 9-3am, £7/£5. STOKE-ON-TRENT: RHYTHM IS RHYTHM Uropa, Cannon St, Hanley. 01782-212-111. 10-4am. £4/£3. SWANSEA: UP FOR IT Escape Northampton Lane. 01792-652-854. 9-2.30am. £8/£7.

SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7

WYCOMBE: BITCH The Boulevard. Cress Road, High Wycombe. 01753-694-214, 8-2am, £5. Pete Wardman YARM: PUSSY GALORE'S FLYING CIRCUS Tall Trees, Green Lane. 01642-781-050. Call for details

SATURDAY MA

ABERDEEN: CELEBRATE LIFE Joy, 1 Regents Quay. 01224-584-334. 9-2am. £5. BELFAST: CHOICE Art College 01232-776-084. 9-1.30am. £10. With Gayle San. . . WISDOM (Network, 11a Lower North St. 01232-237-486. 8-late. £6) BARNSLEY: 2ND NATURE The Basement, Queens Rd. 0973-960-745. £8/£6. Mark Williamson and Dave. BIRMINGHAM: WOBBLE Venue Branston St. 0121-233-0339. 11-7am. £10/£8. 📜 Jon Pleased Wimmin and The Lovely Helen... FUN! (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8)... Allister Whitehead hosts MISS MONEYPENNIES (Bonds, Bond St. 0121-633-0397. 9.30-late. £12/£9.50). REPUBLICA (Bakers, 162 Broad St. 0121-633-3839. 10-3am. £8/£5) with Scott Bond... VIVA CITY (System, 28-30 Bristol St. 0973-826-529. 10-late. £8/£6). BLACKPOOL: FEDERATION The Main Entrance, Central Promenade, 01253-292-335, \$6/\$5, BRIGHTON: KINKY CASINO Escape, 10 Marine Parade. 01273-726-311. 10-2am. £650. — Kenny Fabulous & Kevin Saunderson... GO IT GIRL (Zap, Old Ship Beach. 01273-821-588, 10-4am £7.50/£6.50 2) with Paulette. BRISTOL: SATURDAYS Lakota, 6

Upper York St. 0117-942-6208. 9.30-6am. £10/£8. ₹ Grayson Shipley and Ivor Wilson... FUNKY CRUMPET (Yadims, Queens Road. 10-4am. £5/£3).
BURNLEY: JAMBARU Club XPO. 01282-422-050. With Marshall COALVILLE: PASSION Emparium, 69 oir Rd. 01530-815-278. 9-2am. £7.50. **DERBY: PROGRESS Conservatory,** Cathedral Rd. 01332-362-266. 9-2am. £9/£8. Pete & Russel... SHOPPING (The Trinity, Willow Row. 01332-372-374. 10-2am)... Lisa Loud is LOST IN MUSIC (Paradise, Mansfeild Rd. 0181-749-4040) with Timm & Laurie **DUBLIN: TEMPLE OF SOUND Ormand** Quay. 00-3531-872-1811. 10.30-late. £8. J- Johnny Moy and guest.
EDINBURGH: COLOURS LIVE IN THE CAPITAL Royal Highland Exhibition Centre, Ingleston. 01292-267-306. 9-6am. \$25. With Pete Tong, Sasha, Carl Cox, John Digweed, BT. . . HORNY MONKEY VOYAGES 1.6 (Wilkie House, The Cowgate. 0421-452-977. 10.30-3.30am. £7/£6)... Craig and Huggy are at BURGER QUEEN (Mercado, 36-39 Market St. 0131-226-4224. 11-3am, £7/£6)... TRIBAL FUNKTION (The Venue, Calton Rd.

0131-226-2242 10 30-3am \$5/\$4) RAW (Negociants, Lothian St. 0131-225-2564.10-3am.free)... Maggie and Alan are at JOY (The New Calton, Calton Rd. 0131-558-3776. 11-4am. £7/£6). GLASGOW: SUB CLUB 22 Jamaica St. 0141-248-4600. 11-4.30am. £8. Harri and Diesel... Kara hosts IT (The Arena. Oswald St. 0141-334-0570. 11-4am)... Boy George (tbc) is at RENAISSANCE SILK GRAND TOUR (The Tunnel, Mitchell St. 01782-717-872.

HUDDERSFIELD: THE INDUSTRY Follies, Lockwood Road. 01484-846-703. 9-late, £7,50/£6,50.

HULL: OUENCH Room, 82-88 George St. 01482-323-154.10-4am. £8/£7/£6. With Lyndon C, Digs and Woosh (DiY).
KINGSTON-UPON-THAMES: FORBIDDEN No4, Kingston Bridge, 0181-541-1515.9-4am. £8/£6. Lee Rawlings and Paul Johnson

LEEDS: BACK TO BASICS Pleasure Rooms, Marrion St. 01132-449-474 10-6am. £12/£10. Z Ralph Lawson and Huggy... John, Nigel and Mark are at THE ORBIT (After Dark, South Queen St, Morley. 01132-528-202.8-2am. £10/£8 ₺.)... Phil Faversham is at VAGUE (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £10/£8). LIVERPOOL: CREAM Nation Wolstenholme Sp. 0151-709-1693 9-2am £10/£7. 2 Andy Carroll and Paul Bleasdale... VOODOO (Le Bateau.

0151-709-6508. 9-2am. £6 🔑) Secret Weapon and Andy Nicholson.
LONDON: CLUB FOR LIFE Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12/£10. Full Circle night. Marshall Jeferson is at KINGSIZE (Complex, 1-5 Parkfield St, Islington, N1 0171-428-9797. 10-5.30am. £12/£10 3 with Athletico... Pete Wardman and Darren Pearce TAKE OFF (The Rocket, 166-220 Holloway Rd, N7. 0181-514-1020. 10-6am. £12/£10)... Paul Tibbs and Keith Fielder at SEX LOVE & MOTION (Soundshaft, Charing Cross WC2. 0956-438-004. 10.30-3.45am. £8/ £7)... Paul Gardener is at JUST CAN'T GET ENOUGH (Gardening Club. 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12/£10)... Chris Corbett is at POWERHOUSE (Waterden Road, E15. 0181-533-2781, 9.30-6am, £10/£8). BARCABOODLE (Raw 112a Great Russel St, WC1. 0171-637-3375. 10.30-4.30 £12)... Ricky Morrison is at RELEASE THE PRESSURE (Paramount City, Windmill St, Soho, W1. 0171-287-0503. 9-4am. £8)... Seamus is at THE SATELLITE CLUB (The Colliseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12). . . THE LEISURE LOUNGE (Leisure Lounge, 121 Holborn, EC1.0171-242-1345.10-6am.£10)... Dean Savonne at THE TRINITY (The Chunnel Club, 101 Tinworth St SE1. 0181-305-2017. 10-6am. £8/£6)... Tall Paul and Tony De Vit play at TRADE (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 3am-1pm)... Kenny Ken is at AWOL (SW1 Club, Victoria St SW1. 0171-613-4770. 10-6am. £12/£10)... BAMBINA (Venem, Bear St WC2. 0171-734-7110. 10.30-late. £12)... Bobbi & Steve are at GARAGE CITY (Bar Rumba, 36 Shaftesbury Av. W1. 0171-287-2715. £10)... Rampling and Pete Heller are at UK (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £12/£10)... Seb Fontaine is at MALIBU STACEY (Hanover Grand, Hanover Square, W1 0181-964-9132. 10-4.30am. £12)... Nicky Holloway is at THE VELVET UNDERGROUND (143 Charing Cross Rd, WC2. 0171-439-4655. 10.30-4am. £10/£8)

LOWESTOFT: THE QAT CLUB

01502-589-426. £3.50.

otes 2, Claremont Leisure Centre

MAIDSTONE: BABYLOVE Polo Club.

Wierton Place, Monchelsea.01622-758-257.

MANCHESTER: GOLDEN Sankeys

Soap, Beehive Mill, Jersey St. 01782-621-454. 9-3am. £10/£8 2-... LIFE (Bowlers,

Longbridge Rd. 0345-573-521. 8-2am.

£12/£10)... Graeme Park and Tom Wainwright are at HACIENDA

(Whitworth St. #161-236-5051. 9.30-3am. C12/C10 3)

MILTON KEYNES: ULTRA VEGAS The Winter Gardens. 01908-218-795. 9-4am. £9/£7. Positiva Records Night. NEWCASTLE: SHINDIG Riverside. Melbourne St. 0191-261-4386. 9-3am. £7/£6. 5 Scott and Scooby.

NEWCASTLE-UNDER-LYME: SPOILT Time and Space, The Midway. 0385-245-402, 9.30-2am, £7/£5. NEWPORT: CLICHE Central Square.

essential club guide

St Mary's Street, 01785-229-384, 9-2am. NORTHHAMPTON: NY-LON The Vault. 01604-603-508. £6/£5. **NOTTINGHAM: 100% PURE**

DELUXE Deluxe, 22 St James St. 0115-947-4819.9.30-late.£10/£8.... The Wicked Bitches are at THE HOUSE (The House, 169 Huntington St. 0115-956-5324, 10-late, £8/£7/£6)

PAISLEY: CLUB 69 Roxy's, 40 New eddon St. 0141-552-5791, 10-2,30am. £5. With Martin and Wilba.

PITSEA: GLOW Playground, 1 Northlands Pavement, Market Square. 01702-615-487, 9-2am. £5 1 PORTRUSH: LUSH! Kellys, Dunluce

Road, Portrush, Co. Antrim. 01265-823-539. 9-1.30am. £8. With Rich B. SHEFFIELD: GATECRASHER SPRING SERIES The Arches, Walker St. 0121-605-8960, 10-6am. £12/£10... Tony Walker is at LOVE TO BE (The Music Factory, London Rd. 0113-242-7845. 9-6an £15)... Back To Basics are at SATURDAY AT REPUBLIC (The Republic, 112 Arudel St. 0) 14-249-2210. 9-4am. £9/£7) with Eddie Foulkes & Hugg SOUTHEND: ENOUGH TO MAKE TO COME Club Art, 9 Elmer Approach, 01702-

333-277.9-2am, £6/£4. SWANSEA: ESSENCE Escap Northampton Lane. 01792-652-854. 9-2.30am. £8/£7. Danny Slade. SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-2am.

£7. A Ring for details WOLVERHAMPTON: UK MIDLANDS Fox's Lane. 01902-450-011. 9-2am. £9/£8. Ring for details

SUNDAY MAY 12

CHERTSEY: FULL CIRCLE Quay Club. Chertsey Bridge Rd. 01753-263-0420. 4pm-10pm. £5. Phil Perry and friends. EDINBURGH: XPONENTIAL Wilkie House, The Cowgate. 0131-225-2935. 10-3am. Free... 3 Bag Brew are at 3 BAG BREW (Negociants, Lothian St. 0131-225-6313.10-3am.free)... Fisher and Price are at TASTE (The Venue, Calton Rd. 0131-557-3073, 11-3am, £5). LONDON: SUNNY SIDE UP The Chunnel Club, 101 Tinworth St, SE1. 0181-723-4884. 9am-8pm. £7/£5. Pete Wardman and Darren Pearce... Goldie is at METALHEADZ (The Blue Note, 1 Hoxton Sq, N1. 0171-729-8440. 7midnight. £7/£4)... Luke Howard and Princess Julia are at QUEER NATION (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. £6)... Mark Broom plays at THE RUMPUS ROOM (The Underground Bar, Gt Portland St. NW1.7-midnight. £2/£3)

MONDAY MAY 13

LONDON: CHILLIN' Riki Tik, 23-24 Bateman St, W1. 0171-437-1977, 8-1am. Free. Jim Masters... CLUB TROPICANA (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3)... Giles Patterson, James Lavelle, Ben Wilcox and Debra are at THAT'S HOW IT IS (Bar Rhumba, 36 Shaftesbury Av. W1. 0171-287-2715. £3)... WORLD RECESSION (Velvet Undreground, 143 Charing Cross Rd WC2 0171-734-3159. 10-3am. £5) with Nicky Holloway and Paul Harris.

TUESDAY MAY 14

LONDON: THE PINCH The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3am. £5/£4/£3. Fabi Paras and Johnny Moy





Following The Sterling Example Of Brookie's Eddie Banks...

SOAP OPERA STARS IN CLUBBING FRENZY!

(Scene: The Gardening Club. JEREMY HEALY is DJing. A belligerent old man approaches...)

JEREMY: Fuckin' hell! It's Percy Sugden!

PERCY: That's Mr Sugden to you, young man. I say, would you mind turning the music down and the lights up? Mrs Bishop over there can barely make herself heard and I'm trying to polish me medals. It would be easier if you'd let t'dog see t'rabbit!

JEREMY: What are you talking about, mate? This is

PERCY: Well, it's a pretty poor do if you ask me. I've a mind to take this up with Councillor Roberts, so think on! All this acid drop music is upsetting me budgerigar, y'know! I'll thank you if you'll let me drink me milk stout in peace! I'll bid you good day. (Exits)

(Cut to balding twosome hovering on the edge of the dancefloor)

PUNTER: 'Ere, aren't you the Mitchell brothers from "EastEnders"?

PHIL HARTNOLL: Erm, no. The Hartnoll brothers from Orbital, actually.

PUNTER: Orbital? Nah! Get outta here! So what's this business with old Frankie? What was that all about, then?

PAUL HARTNOLL: What, Frankie Knuckles? We were approached for a remix, but we thought...

PUNTER: Nah, Frank Butcher! Burned his place down! I'm a bit surprised to see you knocking about here, Phill

PHIL: Listen, you've got it all wrong. We're Orbital, sometime techno duo, though admittedly of late our music has taken something of a junglist twist and we're just trying to.

PUNTER: Anyway, shouldn't you guys be down the

Queen Vic? You'll cop it from your mum if she finds out you've been hobnobbing down here! (Scarpers) PHIL: What the hell was he on about?

PAUL: Search me. (Enter PEGGY MITCHELL)

PEGGY: Well, well, well, hark at the disco-dancing layabouts! What are you two doing here? There are customers waiting to be served down the Vic

and you're swanning about in nightclubs. PHIL; Fucking hell! It's Barbara Windsor! PEGGY: Don't you start Barbara Windsor-ing me, Phil Mitchell!

PHIL: Hartnoll!

PEGGY: You're a Mitchell, and don't you forget it, boy! I'm your mother and you are not too old for me to put you over my knee and give you a jolly good spanking! Do you hear me?

PAUL: Crikey, yes please!

PHIL: Me tool

PEGGY: Right, that does it. (Grabs hold of PHIL and PAUL by the ears) Out, the pair of youl (Drags them outside)

PHIL: Stoppit! Leggo!

PAUL: Why is this always happening to us??

(Cut to SINBAD from "Brookside" chatting away to JEREMY HEALY)

JEREMY: Erm, no, I don't actually want you to wash the windows. I think the management takes care of that.

SINBAD; Okay, just thought I'd ask, like. So, it must be, like, dead exciting, y'know, being a disc jockey an' dat. Dead varied an' dat. Not like round our way. It's just a typical little cul-de-sac, y'know? There's an 'ostage situation going on at number seven, me

mate Ron's just declared himself High Priest of the First Church Of Pyromaniacs, bubonic plague's broken out at Number Three, the couple dat's just moved into Number Two turn out to be beings from the Fourth Dimension an' I've just 'ad me lecky cut off. Typical. So worrabout you den, matey? You must get up to all kinds of stuff!

JEREMY: Well, I'm going to be playing records for several hours, then I'm going to go home to bed. SINBAD: Oh.

JEREMY: And tomorrow I'm going to play records

for several hours, then home to bed. SINBAD; Friggin' ell. Imagine dat, eh? Well, see you round, mate ...

(Cut to RITA FAIRCLOUGH and MAVIS RILEY from "Coronation Street" standing in the middle of the dancefloor)

MAVIS (fretting): Ooh Rita, whatever's 'appened

to Derek? RITA: Will you stop mithering on about Derek and

go put t'kettle on.

MAVIS: I've asked! They haven't got one in!
RITA: No kettle? How do they expect soap opera folk to come down to their clubs if they don't have kettles for them to put on every 10 seconds? MAVIS: Och, if only Derek were here.

RITA: Will you put a sock in it, Mavis Riley? If you mention your Derek one more time.

MAVIS: Not my Derek! Derrick May!!! I'll have you know that he's the founding father of techno. I'll not be doing with this 10th-rate, populist nonsense from him that used to be in Haysee Fantaysee! Whatever 'as 'appened to Derrick May?

RITA: Ooh, well, pardon me for asking...



UNDERWORLD IN UNDERPANTS SHOCK!

Clubland was left reeling yesterday, as the members of top group Underworld were forced to reveal their daytime jobs. Until now, DJ Darren Emerson and fellow band members Karl Hyde and Rick Smith were believed to be operating on the cutting edge of creative technology and dance music. However, as the above photograph shows, the truth is somewhat different. The trio are actually running a ladies' underwear concession in a Birmingham shopping mall.

"It's true," sobbed a clearly devastated Karl. "You thought I got my obtuse poetry from touring the world with a notebook in hand. In fact, it's all taken from customer's chatter here in the store. You wouldn't believe how fruitful a conversation about

nylon hosiery can be for a lyric-writer."
"It don't mean nuffink," added Darren. "I mean, phwour, wouldn't you love to spend a few hours admiring all those birds trying on their corsets? Rumours that the next Underworld album will be called "Second Widest In The Inside Leg Department" are yet to be confirmed.

RAVING!

Each week, a member of clubland mounts the Muzik soapbox to air a

grievance. This month: GARY from Oxford on the subject of OUTDOOR FREE FESTIVALS

I wanna talk, right, about outdoor free festivals. Don't worry, I'm not gonna have a moan about how they've put my previously fairly successful annual Outdoor Cheap Festival (30p entrance fee) out of business. Live and let live, I say. Let the market rule. And if you can't beat them, join them.

Which is why I became a crustie. I'd heard all about their idyllic lifestyle. you know, how it was getting back to Merrie England before machines and industry came along and ruined it. A time when dogs roamed freely on bits of strings, when everyone walked from festival to festival eating lentil patties, singing protest songs about capitalism and governments and giros... Erm, although they didn't actually have any governments or giros in those days because people lived in the fields. And

there was no capitalism, 'cos people, like, made a living selling each other wood carvings and tie-dyes

Oh yes, that sounded like the life for me. And free sex, I'd heard, came into it somewhere, but I was more interested in the

anti-bourgeois aspects of the lifestyle, not jumping the first woman I saw. She

told me to piss off and stop oppressing heranyway And so it was that I ended up at last year's outdoor free festival, my dreadlocks flapping in the breeze

I hadn't got a dog, so I had my cat on a string instead, only she was starting to get pretty pissed off, scratching me and getting on my nerves. I could hear lots of DJs doing their stuff, doubtless working off generators fuelled by pig shit, 'cos in the perfect world, there'd be no Electricity Board. I wandered up to a food stall and asked for a burger "That's £1.50, please" she says.

"Heh-heh!" I replies.

Who says crusties haven't got a sense of humour, eh?

"Oil Imeanit! That's £1.50!"

"This is a free festival, innit? So this is a free burger!

"Don't be a pillock! That means free admission! Nothing else is free!

"But I thought they paid for it all!"
"Who's this 'they'?"

"The State!"

"The State? Oh right, and I suppose you thought the State would provide and put your tent up for you, too!

"Well, as a matter of fact, I did. I've been conned! Ill have to share your tent!" "Fack off..."

"I'd pay you in money, only seeing as how I didn't bring any, thinking it was all gonna be free, like, I'll have to pay you in sexual favours.

At this, she gave me a curious look. "Alright, it's a deal," she says. "So long as you agree to pleasure my friend as well. The tent's this way.

Well! A three-in-a-tent romp with two crustie strumpets! Top! Only when we gets to the tent, her "friend" turns out to be this enormous, dreadlocked, bearded geezer. And when she tells him I'm proposing to shower him with sexual favours, he showers me with right and left hooks!

So what I'm saying, right, is if anyone tells you that crusty life is about peace. freedom and suchlike, tell 'em from me it's a load of bollocks.

SAINTS & SINNERS

DAVE NEW

The Checkpoint Charlie promoter found himself the unwitting attention of an attractive female while on the club's recent tour. When he asked her what she did for a living, she told him to go and take a look at the centre pages... of "Mayfair"

A man responsible for all-round daftness at Skegness' Fantasy Island. Overcome with the, er, bonhomie of the whole affair, the Hard Times promoter told ripping yarns about how he was once English rugby's top tackler, declared his love of pigeons, and tried to trade his gorgeous assistant for free snaps from our photographer.

DANNY RAMPLING

Danny gets a halo and a half for his frankness on his 1FM show recently. Stopping a tune after only 30 seconds, he apologised for playing it at all, saying, "This is awful, even if it is a Junior Vasquez production. Sony. If only all DJs were this honest.

AIR LIQUIDE
They insisted they wouldn't play a gig in Glasgow unless their girlfriends were also flown over. But once the promoter had shelled out the extra dosh, the band's Ingmar turned up without said female companion. Without an apology, either.

DAVE CLARKE

Back to Skegness, where Clarke was so impressed by MC Sean's microphone skills during his set, that when Sean concluded by paying respect to Herr Clarke, the techno wizard grabbed the mic off him and shouted, "No. Respect to you, man". Respect all round, really.

lcky gushiness in the area. The great man was spinning down at Chillin' at London's Riki Tik bar. And there, perched upon the mixer. positioned so he could gaze lovingly at it all night, was a potrait of his cute little baby.

BEN WILCOX

Revenge is sweet. Espeit's on a buir-leary posho snob. Having been pushed down the stairs at a London club for no apparent reason by the besuited you, Wilcox got his own back as the chap was queuing to collect his coat by furtively slashing his jacket with his pocket-knife. Way to go, fella!

What a show off! Wandering out of a west London club, the Trickster decided to relieve himself against a parked Mini. But rather than doing it in quiet privacy, he insisted on calling over one of our most sensitive female journos and demanding she watched while he whistled. A little modesty, please

Who arranged some extra-curricular entertainment during his residency at the Ministry nicently, Being a pal of the former Miss Nude Australia, Harv arranged for her to get up in the middle of his set and strut her totally visible stuff as he played. Will Miss D-Jax and DJ Rap be sorting out a male version for their sets, we wonder?

Flying to Scotland to play a Cream party in Glasgow, the Brighton DJ managed to get on the wrong plane and pick an argument with the bloke he thought was in his seat.

He was subsequently kicked off and escorted to the correct plane. Whoops!



edited by Ben Turner Vouth Mi

Send your abuse, applause, apologies, accidental angst and acid house prose to **Mouth** Off, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS or e-mail us on muzik@ipc.co.uk. Please include your name and address.

MUZIK, get your act together! You're an informative magazine, but you are lacking one vital ingredient. Why don't you have a regular hardcore/gabba section?

There are many hardcore fans out there who want to read about what is going on in this particular scene. We don't mind articles on the master himself, Carl Cox, because no matter what style of music he plays, he will always be the best. We don't even mind reading about Leftfield, CJ Bolland, Josh Wink, Robert Miles, Orbital and other top artists. All we want is a little hardcore as well. Top DJs such as Scott Brown, Marc Smith, DJ SY, DJ Technotrance, Mikey B and others. Top artists such as Ultrasonic, Q-Tex, Dye Witness and Mental Theo. And what about some info on the organisations and the clubs? We never know what's going on at places such as The Pleasuredome (Birkenhead), The Dock (Liverpool), Club Kinetic (Stoke), Die Hard (Leicester) and the Warehouse (Doncaster).

Also, what the fuck are Fantazia up to? They used to do top hardcore as well as house events, but now they're starting to ignore hardcore. There haven't been any official hardcore releases from Fantazia for a long time, just house. What's wrong with doing both?

Get it together! We love our hardcore! DAVY ELLIS, Derby

Muzik does not have a "no hardcore policy". As you will have seen in last month's issue, we are acknowledging the underground hardcore scene and treating it with the respect it deserves. And this is just the beginning. Nobody can deny that hardcore, in its various guises, is probably the most popular form of dance music in this country. We believe it's vital to include cutting edge hardcore and to take it just as seriously as everything else we cover. Apologies to those who feel ignored. If it happens again, just let us know.

NEVER in all my seven years of clubbing have I heard the kind of bull I had to put up with from the bouncers at Love To Be's Masquerade Ball at Sheffield's Music Factory. I have always been a fan of Love To Be for its choice of venue, its music and its vibe. But after this experience, they can stick their night where the sun don't shine!

A 21st birthday celebration evening had been organised for four of my friends. Travelling from Selby and Goole, our six car-loads of people all made an effort to set off early to avoid huge queues. Once we arrived in Sheffield, we were pleased to see only about 50 people in the queue. Despite the rain, we tagged on. After an hour or so, our group had been split up by people pushing in, and so when we started to move, five of us were much nearer the front than the rest.

Arriving at the door before our friends, we entered the club and happily parted with the £14 admission, all of us looking forward to a great night. But it didn't last long. After half a pint, a friend from the second group appeared to tell us that the bouncer wouldn't let some of them in. Why? Because they were too scruffy!

Now to me, scruffy is dirty clothes, naff outfits, trainers and a generally unclean appearance. But Love To Be's bouncers seem to think scruffy is four well-groomed, attractive young men in new Katherine Hamnett jackets, Ralph Lauren shirts, John Richmond trousers and Nicholas Deakin boots. Between the four of them, they were wearing over £1,000 worth of clothes. They did not, by anybody's standards, look scruffy!

The bouncers told them they shouldn't have worn their jackets. Right. As if they wouldn't do the same in the freezing cold wind and rain. And isn't that the whole point of a cloakroom?

We decided to leave, £14 less well off and not a refund in sight. No Jon Pleased Wimmin or DJ Pants, either.

It's fair enough that clubs need a dress code, but how is it that the bouncers at Love To Be decide what's in and what's not? The bouncers probably won't lose any sleep over the loss of 30 disgruntled north Yorkshire clubbers (in fact, they'll probably find all this highly amusing), but Love To Be should really watch their step before they piss off too many people with their poor attitude.

STEPH, Goole

LOVE To Be have done it again. After the disappearance of Hard Times, we have been visiting Sheffield most weekends. And we're more than happy. But why do they have to cheapen everything the club stands for with their terrible adverts, such as the one in the April issue of Muzik?

Using half-naked girls to advertise clubs will only attract "Loaded"-reading lads who know fuck all about clubbing. Muzik, we expect better from you. Don't let these people cheapen your magazine.

ZOE ARMSTRONG, Leeds So, this month's club sinners are the Love To Be crew. We're waiting for an explanation, boys...

RESPECT for putting LTJ Bukem in his place. On the cover of your magazine!

For years, he has inspired me with his outstanding mixing and choice tunes, and it's nice to see that at least some people truly get what they deserve.

Good Looking? Looking Good! JAMES SMART, Cardiff

MY friends and I are writing in to share a breath of fresh air with everyone!

We were planning our regular weekend night out, checking out what was going on by listening to Pete Tong. Among his usual listings of big nights and top tunes, Judge Jules came on and he mentioned a new club which was being launched in

Milton Keynes called Ultra Vegas. The line-up included some of our favourite DJs, Seb Fontaine and Parks & Wilson, so after a heads-together, we thought we would give it a go.

We arrived with a degree of caution, as we're a bit choosy about where we party. But what a great night! A wicked club with excellent music and friendly people. And, above all, it's local! We partied until 4am, and didn't even have that usual long journey home at the end of the night.

Our message to clubbers everywhere is simple. Every now and then, look on your own doorstep. Ultra Vegas may not have the profile of our usual haunts, but believe me, this had to be one of our best parties for quite some time.

Thanks to whoever's behind Ultra Vegas. We'll be seeing you again soon!! DEBBIE, WENDY, ZAG, CATH AND LUCY (THE MONEYPENNIES, WOBBLE, RENAISSANCE GIRLS), Cranfield

ON Friday, February 23, I went out for my usual dose of pure hedonism. That week, I decided to go to Innersphere at Club 414 in Brixton, London.

Despite the music being the awesome aural equivalent of a big herd of rhinos stampeding through a Casio keyboard warehouse, there was one major blight on my otherwise excellent night out. In a nutshell, I was almost thrown out of the club for the heinous crime of filling up my water bottle in the loo. I had to plead with the security guard ("we have water rates to pay, you know") to let me stay.

I would prefer a club to charge a little bit more money at the door and give people access to free water, instead of putting them through this kind of experience. I feel strongly enough about this to write to you in the hope other clubbers will take note and avoid this club's un-user friendly policy. I also hope that, with the help of fellow readers, we can all band together and force the policies of Club 414 and similar venues (you know who you are!!) to change their attitudes.

KEVIN TOPLEY, London

I AM sick of sad trainspotters. Who do they think they are?

In the last few months, for example, I've noticed you have printed several letters from people saying certain labels should be kept secret. Sorry, but I was unaware that good dance records had suddenly become secret government information. The very fact that Robert Miles' "Children" is, as I write, Number Two in the charts is more than likely killing these people. To be honest, I have listened to the charts every week and cheered with glee at its rising position. I'm not ashamed of liking a great tune.

Also, why do a lot of people comdemn Cream just because of it's popular? I go there at least once a month and I still think it's the dog's nuts. Everyone there gets mashed and has a good time. As a result, the atmosphere is the best I have ever experienced in any club. It's a buzz. The backroom mayhem, with Carl Cox rocking the place and putting grins on people's faces, is outstanding. Even Jeremy Healy seems good in there!

JIM (THE CORPORATE CLUBBER)





WHAT is the future of clubbing? It's a question of great importance to all of us, hence last month's issue of Muzik fantasising about Cream launching the first nightclub in space. Out-of-our-pulp-fiction it may well have been, but now that the idea is in Cream's head, local bookies are starting to take bets on just when the club will do it. It's got to be worth a tenner, hasn't it?

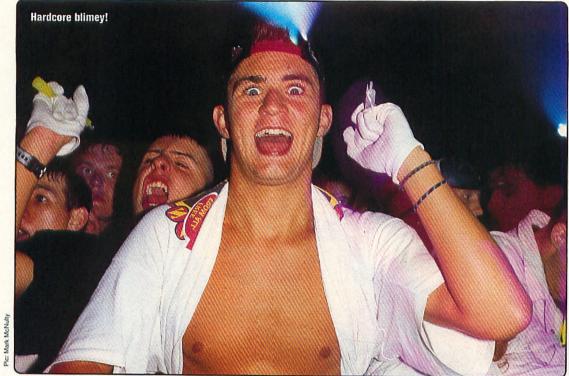
The subject of the future of clubbing also cropped up during a recent debauched night out at Lost, when Jeff Mills and Robert Hood were playing at the Southwark Street Arches in London. Each DJ had their set projected into the room next door on video screens, giving more people the opportunity to witness the Axis party in its full glory. Similarly, at Deep Space's night at The End in London last month, Robert Hood and Derrick May were linked up via satellite from the FUSE club in Belgium and beamed onto The End's dancefloor. The effect was stunning.

But why stop there? What would happen if someone were to organise a satellite system to project live sets from New York, for example, into a nightclub in the UK? Thousands of people would then be able to see for themselves just how good or bad

Junior Vasquez is. Or how about a live link-up to Goa? Wouldn't you like to know how wild those parties on the beaches really are without having to fork out on an air fare?

Clearly, promoters are looking for increasingly ingenious and exciting ways to market their clubs. It all adds a new dimension to clubbing, taking it into the next millennium, drawing in thousands of enthusiastic new punters and generally making everyone work that bit harder at turning a night out into the ultimate experience. All we need now is for Cream to set up a working party and take the suggestions to Parliament.

Oh, and while you're down the bookies, how about another tenner on Cream to win the next General Election? Ren Turner



THIS just has to stop! Time and time again during the past six months, I have had a disturbing experience for which you lot are to blame!

I go to record shops, buy some tunes and a copy of Muzik to read on the bus home. So far, so good. But wait! I discover the tunes I have just bought are splattered all over your various reviews sections in the most revealing manner. Now anyone who can read can gain an intimate knowledge of my tracks without having to go through the psychological trauma which is record shopping. Now everybody can appear knowledgable without the usual Faustian bargain struck with the demon assistants, involving most of your wallet, personality and a good part of your soul.

And another thing...! Your attempt at hanging Mr Healy was totally pathetic. If the readers want the the bugger strung up, then do it properly. Half of the text was used up apologising for a hanging which never really was. There are plenty of things you could have used, the meteoric rise to fame of a man with very dubious skills, his haircut, his leather trousers or his, a-hem, attitude. But no. Healy is the Oasis of the DJ world, to Jon Pleased's Jarvis Cocker. There, that told you, didn't it?

And finally, get off Dave Clarke's dick and get the Hardkiss Brothers or Rabbit In The Moon to do a cover tape.

MARTIN 'TRAINSPOTTER' LEWIS, Liverpool Surely, as the previous letter pointed out, good music is there to be heard by everyone. Muzik pushes far, far more underground sounds than other dance magazines, which is probably why you read it. And by doing so, better music is reaching many new listeners, who in turn may go out and spread the word. If all this goes some way towards denting the domination of all the commercial crap, surely it can only be a good thing.

ISN'T it about time we had some decent single reviews from DJs who are actually prepared to embrace other styles of music than their own? I am fed up of the likes of Paul "Trouble" Anderson, LFO and Jon Pleased Wimmin slagging records off just because they don't fit into their respective

house and techno sets. Why can't more of the reviewers be like Laurent Garnier, who talked about the good points of each record rather than the negative ones? **PETER, Southend-on-Sea**

The thing is, Peter, you like what you like, and our guest reviewers like what they like. They are just expressing an honest opinion. But it is a little strange that many DJs demand Muzik should be more open-minded, only for the very same people to shoot themselves in the foot by being exactly the opposite. They can't say we didn't give them the chance, though.

I AM writing to heap a large pile of shit on Renaissance for charging £40 to get into their fourth birthday party. Do they think the people who make annual celebrations possible deserve to pay so much? Don't they realise that most of us are overworked and underpaid, not to mention undersexed (but that's another story).

In future, show your punters the respect you receive from them every week.

JAMES, Norfolk

LAST night (March 2) was the very first Saturday of The Complex in London. So myself and my friend descended on this new venture in the hope it would prove to be an essential weekend venue.

To say that I was disappointed would be a real understatement. The venue itself was great, and the staff and management were very friendly, but with way too many people crammed inside, the place was just too hot. There was no air ventilation, either, and I'm sure it won't be long before something dangerous happens.

As a result of this, the atmosphere was crap, with loads of people standing on the dancefloor drinking beer while we were trying to lose it. Do us all a favour and go down to the Ministry Of Sound where you will fit in perfectly with all the other people who like to stand on the dancefloor. Sasha was great and Oakenfold is a genius who knows how to get a club rocking, but if it wasn't for these two, we would have been severely annoyed.

I'm sure that The Complex will prove to

be a great club, but there is a danger of it becoming another Ministry. And that is something which we clubbers really don't need right resp.

BRIAN BUTLER, Eltham

PLEASE enlighten me! Is there another meaning behind the title of Underworld's "Second Toughest In The Infants" album? Does it mean, "Second Toughest Album And You're All Fucking Infants"? TONETASTIC, Thornton Heath

DARREN Emerson, Karl Hyde and Rick Smith. Three names which conjure up a little excitement for those who know.

Under the guise of Underworld, this trio cause a slight increase in the heart rate and a possible underpant soiling of people who associate their name with "Rez" or "Cowgirl". Little wonder the prospect of Underworld live was enough to bring the Pompey masses flocking to the pyramids for an evening of non-stop brilliance.

Underworld provided something different for the local clubbing fraternity. A decent night's entertainment in the shape of live techno. In fact, techno fullstop. We down here are sadly overrun with shit-for-brains promoters who feel only overrated cheese grating house DJs will fill out their clubs and their pockets.

Anyway, thank you Underworld.

While I'm here, has Ashley Beedle lost it?
Anyone who wishes techno to disappear up its own rectum and yet remixes a classic techno tune and has a Luke Slater remix on one of his own (as The Ballistic Brothers), cannot be in full control. Your hangman obviously failed first time round. I suggest you call in the men in white coats.

DAMO GRAY, Portsmouth

I HAVE noticed in the past few months that popper-use is back on the increase. This vile-smelling substance is seriously putting me off my drinking and I'm now prepared to boycott all those clubs which allow people in with poppers. Muzik, please, please do something about it. Before I take the law into my own hands.

IAN MCSWEENEY, Henley-on-Thames
Yessssnnnniiiiffff. Yeeee-haaaah...

MUZZIK

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This month we hang THE CHEMICAL BROTHERS For crimes against...

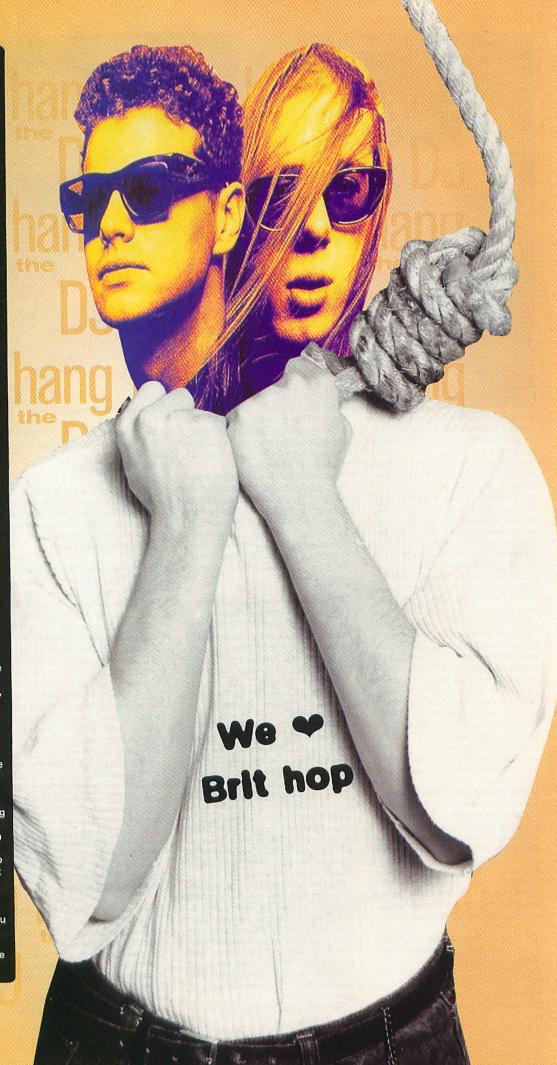
MUZIK. Well, not exactly The Chemical Brothers as such, because we have got to admit that we're still rather partial to that volcanic, fuck-you, acidified hip hop stuff they've gone and patented as their own. So what if one of them looks rather like a Nordic Nana Mouskouri and the other is the spitting image of that Johnny Miller character you find advertising piss-poor American beer on Channel 4 on Fridays? We couldn't really give a toss.

No, what we've got a problem with is this whole "Brit hop" charade. For starters, patriotism, as a wise man once said, is the last refuge of a scoundrel. Let's have less of this suspicious Brit flag-waving, please. After all, acid house was supposed to do away with nationalistic nonsense.

Secondly, while most of the great musical forces have their drugs to help them on the way, what is the driving force behind Brit hop? Amyl fucking nitrate. For chrissakes, it's not even bloody illegal! What kind of an insurrectionary gesture is that? Would house music have changed the world if we had been soaped up to our eyeballs on

Guarana? Not bloody likely. Lastly, Brit hop stands condemned for the rabble of hangers-on and liggers it seems to have attracted. However cool it might have been when it started, it's now enticing legions of sad, sozzled, "Q"-reading, ageing rock fans to come back out of the closet, just when you thought it was safe to return

We pondered long and hard about who to sacrifice. But in the end, we forgot the rest and went for the best. And so it falls upon the Chemmies to be the scapegoats. No, it's not their fault and, yes, we're sure they will understand. Sorry, boys. We'll see you down at the next Heavenly Social with no leather jackets, ripped denims and bald patches in the area. Until then, in the name of Muzik, call the hangman! Don't mess!





vernons wonderland

onderland

with remixes by: carl cox, sven väth, laurent garnier & the creative release date 29.04.96



Out Now Der Dritte Raum Wellanbad New album

22.04.96

Jiri.ceiver

'Trental rmxs' 12" (Dr Rockit remix)



15.04.96

Planet Jazz

'Yellow Agents' e.p.

Astral Nuts @ Tribal Gathering may 4th 1996 Featuring Eye Q /

Live acts: Alter Ego . Der Dritte Raum . Earth Nation . Hardfloor

OJ's: Sven Vath • David Holmes • Darren Emerson • Luke Slater • Oliver Bondzio • Frank Lorber

DJs Vandal Sound • DJs Bill & Ben • Paul Doherty



